

ABSTRACT

Title of Document: ANTONIO SALIERI'S *LA CALAMITA DE' CUORI* (1774): SOURCES, FORM, CONTEXT

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Antonio Salieri's *La calamita de' cuori* (1774) warrants musicological attention for what it can tell us about Salieri's compositional craft and what it reveals about the development of form in Viennese Italian-language comic opera of the mid- and late-eighteenth century. In Part I of this dissertation, I explore the performance history of *La calamita*, present the first plot synopsis and English translation of the libretto, and describe the variants between Carlo Goldoni's 1752 libretto and the revised version created for Salieri's opera. I have collated Salieri's holograph score, Österreichische Nationalbibliothek, Vienna, Mus. Hs. 16.508, with four copies having different relationships to it, and I propose a stemma that represents the relationships between these five sources.

The analyses in Part II contribute to our understanding of formal practices in eighteenth-century *drammi giocosi*. My study of Salieri's *La calamita* reveals his reliance on a clearly defined binary structure, referred to in this dissertation as "operatic binary form," in almost half of the arias, ensembles, and instrumental movements of this opera. Salieri's consistent use of operatic binary form led me to

explore its use in *drammi giocosi* by other prominent composers of this time, including Baldassare Galuppi's *La calamita de' cuori* (1752), Wolfgang Amadeus Mozart's *Il dissoluto punito, ossia Il Don Giovanni* (1787), and selected arias by Pasquale Anfossi, Florian Leopold Gassmann, Giuseppe Gazzaniga, Franz Joseph Haydn, Giovanni Paisiello, and Niccolò Piccinni dating from 1760 to 1774. This study showed that Salieri and his peers adhered to a recognizable tonal plan and set of design elements in their operatic binary forms, and that their arias fall into three distinct categories defined by the tonality at the beginning of the second half of the binary structure. The analysis presented here adds to our present understanding of operatic form in mid- and late-century *drammi giocosi* and shows that in *La calamita de' cuori*, Salieri was following the normative formal procedures of his time.

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SOURCES, FORM, CONTEXT

by

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To Dr. James Fry and Dr. Barbara H. Haggh-Huglo,
for their kindness and patience;

to the memory of Dr. Shelley G. Davis;

and to my mother, Marie M. Abbazio,
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List of Abbreviations

Abbreviation	Source Information
A-Wn 1	Autograph score, Vienna, Österreichische Nationalbibliothek, Musiksammlung, A-Wn, Mus. Hs. 16.508
A-Wn 2	Fair copy (score), Vienna, Österreichische Nationalbibliothek, Musiksammlung, A-Wn, Mus. Hs. 17.839
D-Dl	Copy (score), Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, D-Dl, Mus. 3796-F-5
D-Bsb	Copy (score), Berlin, Staatsbibliothek, D-B Mus. ms. 19.305
I-Vlb	Copy (score), Vicenza, Biblioteca Civica Bertoliana, I-Vlb, CANNETI.IV.B.643
A-Wst	Printed libretto, Vienna, Bibliothek im Rathaus, A-Wst, A 15036

Editorial Procedures

Musical Examples

Chapter 4 of this dissertation includes several musical examples drawn from Salieri's and Galuppi's settings of *La calamita de' cuori*. In order to provide a concise representation of this music, I have created piano reductions of Salieri's and Galuppi's orchestral scores. I have also added measure numbers and modernized the clefs in the vocal lines of these examples to spare the reader from cumbersome transpositions. Lastly, I have regularized the syllable breaks and text placement in the excerpts from Salieri's autograph score (A-Wn Mus. Hs. 16.508) and a copy of Galuppi's opera (A-Wn Mus. Hs.18058).

Translation of the Libretto of Salieri's *La calamita de' cuori*

My English translation of printed libretto for the 1774 premiere of *La calamita de' cuori* appears in Appendix D below. This translation is based on the original Italian libretto of 1774 held at Vienna's Bibliothek im Rathaus, shelf mark A 15036. I have indicated spelling mistakes in the original text by placing [*sic*] after each mistake and including a correct spelling of the word in a footnote.

Introduction

The popularity of Italian-language comic opera in Vienna increased exponentially during the second half of the eighteenth century. Between the late 1740s and the mid-1760s, the Viennese court theatres staged a wide variety of productions of theatre, ballet, and opera in German, French, and Italian, but the overwhelming majority of the Italian operas were *opere serie*. Beginning in the mid-1760s, however, the Burgtheater and the Kärntnertortheater began to present Italian-language comic opera on a regular basis; of the 482 performances that took place between 1766 and 1776 recorded in Gustav Zechmeister in *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776*, 69 productions were comic operas in Italian.¹ Despite the popularity of *opere buffe*, *drammi giocosi*, and *commedie per musica* in Vienna, however, little is known about the many of the comic operas composed for and performed in the Habsburg capital during this time.

Our present understanding of Viennese comic opera in Italian is largely based on Mozart's *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790), and while Mozart's operas are surely masterworks, they provide us with only a narrow sampling of the stylistic and formal procedures common in his time. Yet Mozart did not arrive in the Habsburg capital until 1781 and did not compose his first *opera buffa* for Vienna until twenty years after the advent of the genre's popularity in the city, so our lack of knowledge about the works of Mozart's predecessors means that we have limited

¹ In addition to these 69 performances, Niccolò Piccinni's 1760 *dramma giocoso* entitled *La buona figliuola* was translated into French and presented as *La bonne Fille* on 22 January 1776. For a register of many of the performances that took place at the Viennese court theatres between 1766, the year of Antonio Salieri's arrival in the city, and 1776, see Gustav Zechmeister, *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776* (Vienna: Hermann Böhlaus, 1971), 499-562.

understanding of Viennese comic opera's normative formal and stylistic procedures and of the developments that led to Mozart's masterpieces of the genre named above.

The Italian-born composer Antonio Salieri (1750-1825) was a central figure in the Viennese operatic tradition of the second half of the eighteenth century, that period from which we most lack informed studies of comic opera. Salieri, whose name is remembered in connection with Mozart's, but whose music has fallen into virtual obscurity, composed over 40 comic and serious operas in Italian, German, and French commissioned for and performed in Vienna and throughout Europe between 1768 and 1804. The size and breadth of Salieri's oeuvre, however, has not secured his place in the canon of Classic-era opera.² On the contrary, very few of Salieri's operas have received musicological attention, and no significant analyses of his use of form in his Italian-language comic operas have been published.³

² The term 'Classic era' and the periodization of the eighteenth century have been the subject of debate among scholars in recent years. As an alternative to the traditional 'Baroque' and 'Classical' partition, James Webster proposes a tripartite division that separates this time period into the late Baroque (1670-1720), the 'central' eighteenth century (1720-1780), and 'Viennese modernism' or 'Pre-Romanticism' (1780-1830). In this discussion, Webster builds on historiographical writings and the work of Carl Dahlhaus. James Webster, "The Eighteenth Century as a Music-Historical Period?" *Eighteenth-Century Music* 1, issue I (2004): 47-60. Webster follows Carl Dahlhaus, "Das 18. Jahrhundert als musikgeschichtliche Epoche," in the introduction to *Die Musik des 18. Jahrhunderts*, ed. Carl Dahlhaus, vol. 5 of *Neues Handbuch der Musikwissenschaft* (Laaber: Laaber, 1985), 1-7. Here, I use the term 'Classic era' to describe operatic music of the mid- and later-eighteenth century (1752-1787).

³ John A. Rice discusses many of Salieri's arias in his *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998) but has not conducted a comprehensive analysis of Salieri's operatic forms in *La calamita de' cuori*. Vittorio Della Croce and Francesco Blanchetti's *Il caso Salieri* (Turin: Eda, 1994) includes a short discussion of characterization in *La calamita de' cuori* and provides insights on Salieri's other operas but does not include musical examples or in-depth analysis of arias or ensembles. Mary Hunter's study of aria forms in Haydn's Italian-language comic operas and James Webster's discussion of Mozart's arias have provided valuable background for the current study, but no analysis of the same kind exists for Salieri's music in *La calamita*. See Mary Hunter, "Haydn's Aria Forms: A Study of the Arias in the Italian Operas Written at Eszterháza, 1766-1783" (PhD diss., Cornell University, 1982), and James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies*, ed. Cliff Eissen (New York: Oxford University Press, 1991), 101-200. The absence of scholarship on Salieri's operatic forms is also addressed at the end of this chapter.

Similarly, the comic operas in Italian by many of Salieri's mid-century peers composed for and produced in Vienna have also been forgotten. Because of this lacuna in eighteenth-century musical scholarship, the contributions of Salieri and his contemporaries to the evolution of the operatic form in the middle decades of the century have yet to be thoroughly established. Furthermore, we cannot discern between normative formal and stylistic procedures and individuality in Mozart's dramatic vocal music without a detailed understanding of the works of his predecessors.⁴

The aims of this dissertation, therefore, are twofold. First, I present the first comprehensive study of one of Salieri's early operas, *La calamita de' cuori* (1774) and its primary source material. *La calamita* was Salieri's first opera after his appointment as Emperor Joseph II's chamber composer and operatic director of the court theatres,⁵ but this important early work has not been edited or discussed thoroughly. The second purpose is to analyze Salieri's use of form in *La calamita* and compare it with the treatment of form by several of his notable contemporaries. The analyses presented here show that in the arias of *La calamita de' cuori*, Salieri adheres to many normative formal procedures, which are identified here for the first time, that were established by mid-century composers of *dramma giocoso*. This opera brings together several trends in genre, libretto, and composition that were fashionable in Vienna during the mid-1770s and shows Salieri's considerable skill in handling the forms established by his mid-eighteenth-century predecessors. Salieri thus does not introduce a groundbreaking

⁴ Some scholars refer to music from the middle of the eighteenth century as 'galant' in style. See Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: New York, 2007). I do not discuss distinctions of style in this dissertation, and use the broader term 'Classic' to describe the operatic music dating from the 1750s through the 1780s analyzed here.

⁵ Rice, *Antonio Salieri and Viennese Opera*, 25, 211. See also Chapter 1 below for a discussion of the historical background of Salieri's *La calamita de' cuori*.

approach to common operatic forms in *La calamita*. Rather, he demonstrates a significant level of sophistication and craftsmanship in his treatment of the elements of tonality and design of those forms.

Previous Scholarship

Despite the dearth of musicological scholarship on Salieri's music and on the primary source material of his oeuvre, significant strides have been made in research on his biography and the cataloguing of his operatic works. Ignaz von Mosel (1772-1844), a Viennese librarian, composer, and personal friend of Salieri's, published the first account of Salieri's life in 1827.⁶ Mosel based his *Über das Leben und die Werke des Anton Salieri* on the notes that Salieri had made in preparation for his autobiography and material Mosel had assembled in discussions with the composer. Framing his biography within the context of Salieri's operatic output, Mosel describes Salieri's works and provides the reader with his own opinions of the music, but does not subject the operas to thorough analysis or provide musical examples. The location of Salieri's personal papers and correspondence was unspecified by Mosel, who refers to them in the past tense. The absence of any reference to the composer's personal papers establishes Mosel's biography as a most substantial primary source, and it has served as the foundation for all subsequent studies of Salieri's life and works. Mosel briefly addressed *La calamita de' cuori*, and mentioned that the finale of the third act was of particular interest.⁷

⁶ Ignaz von Mosel, *Über das Leben und die Werke des Anton Salieri*, ed. Rudolph Angermüller (1827; repr., Bad Honnef: K.H. Bok, 1999). Angermüller augments Mosel's text with historical background on Salieri's operas and locations of their source material.

⁷ Mosel, *Über das Leben*, 41.

The first biographical account of Salieri's life available in English was a translated and edited version of Mosel's work compiled by the Beethoven scholar and American musicologist Alexander Wheelock Thayer, and published in installments by *Dwight's Journal of Music* between February 20 and November 26, 1864; Thayer's articles were later edited by Theodore Albrecht and published as a collection in the late 1980s.⁸ In addition to providing a translation of Mosel's biographical text, Thayer included commentary on the attitude of the Viennese public toward Salieri's music and translations of pertinent documents. This account lacks any musical analysis, however.

Interest in Salieri's life and works waned soon after the serial publication of Thayer's biographical sketch, and little scholarly attention was paid to the composer between the 1860s and the 1970s. Andrea Della Corte and Werner Bollert conducted surveys of Salieri's extant operas during the first part of the twentieth century, but both studies were brief and revealed little about the composer's life and music that was unknown to Mosel. The first, Della Corte's *Un italiano all'estero: Antonio Salieri* (1936), provided the first Italian-language translation of Mosel's 1827 biography of Salieri, to which Della Corte added notes in an effort to provide context for the reader.⁹ This volume also featured an essay on the aesthetics of Salieri's music and Della Corte's analysis of several of Salieri's operatic works. The author did not address *La calamita* in his analyses, but his translation of Mosel's text incorporated Mosel's brief mention of the work.¹⁰ Della Corte included a footnote on *La calamita de' cuori* that gives a quotation

⁸ Alexander Wheelock Thayer, *Salieri, Rival of Mozart*, ed. Theodore Albrecht (Kansas City, MO: The Philharmonia of Greater Kansas City, 1989).

⁹ Andrea Della Corte, *Un italiano all'estero: Antonio Salieri*. (Turin: Paravia, 1936).

¹⁰ Della Corte, *Un italiano all'estero*, 118.

taken directly from Salieri's writings, in which the composer expressed his own opinion on the music of this opera, but Della Corte did not provide a citation for this quotation.

The second study, Bollert's *Aufsätze zur Musikgeschichte* (1938), is a collection of essays on eighteenth-century topics, including a section entitled "Antonio Salieri und die italienische Oper."¹¹ In this essay, Bollert reviews Salieri's treatment of his libretti and gives a general analysis of Salieri's operas and musical examples from several of his works. Divided into broad categories, including "Opera Seria" and "Opera Semiseria, Opera Erocomica," among others, Bollert's inventory contains a section devoted to "Opera Buffa" in which he describes several of Salieri's comic operas in some detail. Bollert does not give an entry for *La calamita de' cuori*.

The 1970s saw a resurgence of interest in Salieri and revivals of his works, prompted by the doctoral dissertations on Salieri by Edward Swenson¹² and Rudolph Angermüller.¹³ These dissertations, both biographical and bibliographical, brought to light a significant store of documents and information. Swenson's purpose, as stated in his preface, was to "present a concise chronicle of the events of Antonio Salieri's life as they are reflected in contemporary documents."¹⁴ Completed in 1974, Swenson's biography is a chronology divided by year and consists of documents of the public record including birth, marriage, and death certificates; passages from letters written by Salieri,

¹¹ Werner Bollert, "Antonio Salieri und die italienische Oper," in *Aufsätze zur Musikgeschichte* (Bottrop: W. Postberg, 1938), 43-93.

¹² Edward Elmgren Swenson, "Antonio Salieri: A Documentary Biography" (PhD diss., Cornell University, 1974).

¹³ Rudolph Angermüller, *Antonio Salieri: Sein Leben und seine weltlichen Werke unter besonderer Berücksichtigung seiner 'großen' Opern*, 3 vols., vol. 16 of *Schriften zur Musik*, ed. Walter Kolneder; vol. 2 of *Publikationen des Instituts für Musikwissenschaft der Universität Salzburg*, ed. Gerhard Croll (Munich: Musikverlag Emil Katzibichler, 1971).

¹⁴ Swenson, "Antonio Salieri: A Documentary Biography," viii.

his family, and his associates; prefatory notes written by Salieri to accompany his works; posthumous documents, including obituaries and remembrances; excerpts from Mosel's biography; and reproductions of the primary sources. These documents are augmented by explanations by Swenson. In addition to providing a chronicle of Salieri's activities, Swenson supplies entries for events that affected Salieri's life and musical activities, including premieres of works by Gassmann and operas by other important contemporaries. Of *La calamita de' cuori*, Swenson states only that it was premiered on 1 January 1774 at Vienna, and he provides the character list and prefatory notes from the title page of the libretto published in 1774 by Giuseppe Kurzbök.¹⁵

Rudolph Angermüller's index of Salieri's secular works, *Antonio Salieri: Sein Leben und seine weltlichen Werke unter besonderer Berücksichtigung seiner 'großen' Opern*, was published in three volumes between 1971 and 1974 and includes the first catalog of the manuscript and printed sources of Salieri's operas, canons, quintets, quartets, trios, duets, arias, recitatives, lieder, solos, choruses, and *varia*.¹⁶ In this catalog, which was derived from his doctoral dissertation, Angermüller specifies locations and shelf marks for the autograph score and copies, printed versions of the music and text, and information on fragments of Salieri's works scattered throughout archives and libraries in Eastern and Western Europe and North America.

In 1985, Angermüller published *Antonio Salieri: fatti e documenti*, an Italian-language study that presents information regarding Salieri's life and music that he

¹⁵ Swenson, "Antonio Salieri: A Documentary Bibliography", 51. See Chapter 1: Historical Background below for a discussion of the discrepancies in the literature regarding the date of *La calamita*'s premiere.

¹⁶ Angermüller, *Antonio Salieri: Sein Leben und seine weltlichen Werke*, i-ii.

uncovered in the years after the publication of his dissertation.¹⁷ This text lists information related to many of Salieri's sacred and secular works, including first performances, librettists, and the location of Salieri's autograph scores and printed sources. *Antonio Salieri: fatti e documenti* also includes transcriptions of prefaces that Salieri wrote in the autograph scores of several of his operas, including *La calamita*.¹⁸

The year 2000 saw the publication of another three-volume work by Angermüller focused on Salieri's life and works, *Antonio Salieri: Dokumente seines Lebens*.¹⁹ This documentary biography is similar to Swenson's work in its inclusion of extensive quotations from Mosel's biography, letters, and other pertinent documents, as well as Angermüller's own research on Salieri's oeuvre, but it is more thorough and precise than any other documentary biography of the composer to date. *Antonio Salieri: Dokumente seines Lebens* is not an updated version of the manuscript locations and shelf numbers cataloged by Angermüller in *Antonio Salieri: Sein Leben und seine weltlichen Werke unter besonderer Berücksichtigung seiner 'großen' Opern*. Rather, this publication provides a wealth of historical information about each of Salieri's works within the context of a day-to-day biographical account of the composer's life.

Documentary material made available by the efforts of Swenson and Angermüller formed the basis for several Salieri biographies published in the last decades of the twentieth century. Volkmar Braunbehrens's *Salieri: Ein Musiker im Schatten Mozarts*

¹⁷ Rudolph Angermüller, *Antonio Salieri: fatti e documenti* (Verona: Cassa di Risparmio di Verona, Vicenza e Belluno, 1985).

¹⁸ Angermüller, *Antonio Salieri: fatti*, 106-07.

¹⁹ Rudolph Angermüller, ed., *Antonio Salieri: Dokumente seines Lebens unter Berücksichtigung von Musik, Literatur, Bildender Kunst, Architektur, Religion, Philosophie, Erziehung, Geschichte, Wissenschaft, Technik, Wirtschaft und täglichem Leben seiner Zeit*, 3 vols. (Bad Honnef: K.H. Bock, 2000).

(1989) provides a general picture of the composer's life and works but does not include analysis of his music.²⁰ Vittorio Della Croce and Francesco Blanchetti's *Il caso di Salieri* (1994) includes more detailed analysis of Salieri's scores than any study since Mosel's.²¹ As Salieri scholar John A. Rice points out, Della Croce and Blanchetti's goal to survey Salieri's entire compositional catalog forced them to leave many aspects of *La calamita de' cuori* and Salieri's other operas uninvestigated, and the reader is left without enough evidence to support the conclusions of its authors.²²

In recent years, John A. Rice has built upon the foundation laid by Angermüller and Swenson in research focused not only on the biographical aspect of Salieri research but also on Salieri's music. His seminal work on Salieri's operatic works, *Antonio Salieri and Viennese Opera* (1998), contains detailed information on the composer's life from the time of his birth in the Italian town of Legnago, through his relocation to Vienna and apprenticeship with Gassmann, until the end of his career as an opera composer in 1804. Through his research, Rice has brought to light many previously unpublished documents that provide a more detailed picture of Salieri's life than was previously available. In addition, Rice conducted a study of the institutions and operatic organizations with which Salieri was associated in Vienna, as well as the individuals responsible for them and their impact on Salieri's operatic career. Most importantly, Rice's text includes a study of a representative sample of Salieri's operas, illustrated with musical examples. Rather than

²⁰ Volkmar Braunbehrens, *Salieri: Ein Musiker im Schatten Mozarts* (Munich: R. Piper GmbH & Co., 1989), trans. Eveline L. Kanes as *Maligned Master: The Real Story of Antonio Salieri* (New York: Fromm International Publishing Corporation, 1992).

²¹ Vittorio Della Croce and Francesco Blanchetti, *Il caso Salieri*, Realtà musicali, ed. Luigi Della Croce and Vittorio Della Croce (Turin: Eda, 1994).

²² John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 4.

attempting to address each of Salieri's nearly forty operas in equal detail, Rice focuses on works that were performed widely or often, operas that reveal "significant aspects of the composer's creative personality" and that had a particular impact on the development of Viennese opera.²³ He includes a brief, but insightful analysis of *La calamita de' cuori*, the starting point of my own study of this opera. Rice has contributed several essays on Salieri's operatic works to collections focused on eighteenth-century music; although he addresses the impact of Salieri's operas on the evolution of Viennese operatic style in the late eighteenth-century, he makes no further mention of *La calamita*.²⁴

Published in 2005, Elena Biggi Parodi's thematic catalog of Salieri's operas provides the following information about each work: date and theater of the first performance; lists of characters and the singers who portrayed them; instrumentation, incipits for each aria, the location in the opera of all arias, ensembles, and recitatives and a list of the characters who perform each one; information on Salieri's notes in the score; technical information about and locations of the extant sources of the libretto, the autograph score and parts, and printed copies of the score and parts; and notes about the circumstances surrounding the composition and performance of the opera, when available.²⁵ Parodi includes a select bibliography for each entry; the bibliography for *La calamita* makes reference to Angermüller, Mosel, Della Croce-Blanchetti, and Rice.

²³ Rice, *Antonio Salieri and Viennese Opera*, 5.

²⁴ John A. Rice, "The Operas of Antonio Salieri as a Reflection of Viennese Opera, 1770-1800," in *Music in Eighteenth-Century Austria*, ed. David Wyn Jones (New York: Cambridge University Press, 1996), 210-20; Rice, "Violence, Pathos, and Comedy in Salieri's *La finta scema*," in *Music in the Theater, Church, and Villa: Essays in Honor of Robert Lamar Weaver and Norma Wright Weaver*, ed. Susan Parisi (Warren, MI: Harmonie Park Press, 2000), 213-26.

²⁵ Elena Biggi Parodi, *Catalogo tematico delle composizioni teatrali di Antonio Salieri: gli autografi*, vol. 8 of *Strumenti della ricerca musicale* (Lucca: Libreria musicale italiana, 2005).

Parodi omits analysis of the musical scores that she catalogued, including that of *La calamita de' cuori*.

Timo Jouko Herrmann has conducted the most recent work on Salieri's operatic music. Herrmann's *Antonio Salieri und seine deutschsprachigen Werke für das Musiktheater* (2015) explores Salieri's German-language operas and his incidental music for theatrical productions and includes the first comprehensive analyses of *Der Rauchfangkehrer*, *Die Neger*, *Die Hussiten vor Naumburg*, and other previously unstudied works.²⁶ Herrmann's text provides a new perspective on Salieri's German-language compositional activities that brings previously unstudied works to light and enhances our understanding of Salieri as a composer of Italian-language comic opera.

The forms used by composers of late-eighteenth-century Viennese opera have also received a significant amount of scholarly attention and analysis in recent years. Daniel Hertz, Mary Hunter, Marita P. McClymonds, John Platoff, John A. Rice, and James Webster have emerged as leading scholars in this area. Rice's book, *Antonio Salieri and Viennese Opera*, includes excellent analyses of a number of Salieri's arias drawn from his earliest operas to his final works.²⁷ Mary Hunter's dissertation on the aria forms in Haydn's *drammi giocosi* is the first comprehensive study of its kind, and her analyses were one of the inspirations for the present study.²⁸ Similarly, James Webster's

²⁶ Timo Jouko Herrmann, *Antonio Salieri und seine deutschsprachigen Werke für das Musiktheater* (Leipzig: Friedrich Hofmeister Musikverlag, 2015).

²⁷ John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998).

²⁸ Mary Hunter, "Haydn's Aria Forms: Study of the Arias in the Italian Operas written Eszterháza, 1766-1783" (PhD diss., Cornell University, 1982). Hunter addresses the two Haydn arias analyzed here in her dissertation but proposes analyses of 'Vi cerca il fratello' and 'Questa mano e questo cuore' that differ from mine. See p. 437 and p. 441 for Hunter's analyses of these arias. See also Hunter's *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton, NJ: Princeton University Press, 1999).

work on Mozart's aria forms provided a starting point for many of the analyses undertaken here.²⁹ Platoff, Hartz, and Webster contributed essays focused on analytical issues surrounding Italian-language comic opera to *Opera Buffa in Mozart's Vienna*, a collection edited by Hunter and Webster, and these writings informed the current study.³⁰ Although not focused on analysis of Salieri's operatic works, this scholarship on formal structure, "Goldonian" opera in Vienna, and the analysis and interpretation of late eighteenth-century Viennese comic opera contributed valuable context for my analyses.

Daniel Hartz, a leading specialist in the eighteenth century, conducted extensive research on Carlo Goldoni and *opera buffa* in mid- and late-eighteenth-century Vienna,³¹ as well as on the *opera buffa* finale.³² In addition, his publications include several thorough analyses of Mozart's *opere serie*.³³ Marita P. McClymonds has explored

and "Text, Music, and Drama in Haydn's Italian Opera Arias: Four Case Studies," *Journal of the American Musicological Society* 7 (1989): 29-57.

²⁹ James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies*, ed. Cliff Eisen (Oxford: Clarendon, 1991), 101-200; Webster, "To Understand Verdi and Wagner We Must Understand Mozart," *19th-Century Music* 11, no. 2 (Autumn, 1987): 175-93.

³⁰ See James Webster, "Understanding Opera Buffa: Analysis = Interpretation," in *Opera Buffa in Mozart's Vienna*, ed. Mary Hunter and James Webster (Cambridge: Cambridge University Press, 1997), 340-77; and John Platoff, "Operatic Ensembles and the Problem of the *Don Giovanni* Sextet," in *Opera Buffa in Mozart's Vienna*, ed. Mary Hunter and James Webster (Cambridge: Cambridge University Press, 1997), 378-405.

³¹ See Daniel Hartz, "Goldoni, *Don Giovanni*, and the *dramma giocoso*," *The Musical Times* 120, No. 1642 (Dec., 1979): 993-95, 997-98; and Hartz, "Goldoni, *opera buffa*, and Mozart's Advent in Vienna," in *Opera Buffa in Mozart's Vienna*, ed. Mary Hunter and James Webster (New York: Cambridge University Press, 1997), 25-49.

³² Daniel Hartz, "The Creation of the Buffo Finale in Italian Opera," *Proceedings of the Royal Musical Association* 104 (1977-78): 67-78.

³³ See Daniel Hartz, "Mozart and his Italian Contemporaries: *La clemenza di Tito*," in *Mozart's Operas* (Berkeley: University of California Press, 1990), 298-317; and Hartz, "The Great Quartet in *Idomeneo*," *Music Forum* 5 (1980): 233-56. Hartz's *Haydn, Mozart, and the Viennese School, 1740-1780* (New York: Norton, 1995), and his *Music in European Capitals: The Galant Style, 1720-1780* (New York: Norton, 2003) provide a wealth of background knowledge about the leading composers of the eighteenth century, their contemporaries and their surroundings.

Mozart's *Idomeneo* and several of Salieri's serious operas including *Armida* and *Europa riconosciuta*, but has not undertaken an analysis of *La calamita*.³⁴ Lastly, John Platoff has published extensively on music and drama in the *opera buffa* finales and ensembles of Mozart and his contemporaries, and his work has provided valuable background information for the present study.³⁵

While the writings listed above provided information that informed the analyses in this dissertation, I have drawn most heavily on two books, Charles Rosen's *Sonata Forms* and Jan LaRue's *Guidelines for Style Analysis*, to guide my exploration of the music by Salieri and his peers. Rosen's discourse on aria forms of the mid- and late-eighteenth-century in his *Sonata Forms* provided a starting point for my understanding of this repertoire.³⁶ I have expanded on and refined Rosen's statements in Chapter 4 of this dissertation. LaRue's system of diagramming eighteenth-century instrumental music in linear timelines provided a model for the visual representations that illustrate my discussion of operatic forms, and I have adopted LaRue's approach and modified it to the

³⁴ Marita P. McClymonds, "The Great Quartet in *Idomeneo* and the Italian *Opera Seria* Tradition," in *Wolfgang Amadè Mozart: Essays on his Life and his Music*, ed. Stanley Sadie (Oxford: Clarendon, 1996), 449-76. See also McClymonds's "Salieri and the Franco-Italian Synthesis: *Armida* and *Europa riconosciuta*," in *Antonio Salieri (1750-1825) e il teatro musicale a Vienna: convenzioni, innovazioni, contaminazioni stilistiche* (Lucca: Libreria Musicale Italiana, 2012), 77-88; and McClymonds, "Verazi's Controversial *drammi in azione* as Realized in the Music of Salieri, Anfossi, Alessandri and Mortellari for the Opening of La Scala, 1778-1779," in *Scritti in memoria di Claudio Sartori*, ed. Mariangela Donà and François Lesure (Lucca: Libreria musicale italiana, 1997), 43-87.

³⁵ John Platoff, "Music and Drama in the Opera Buffa Finale: Mozart and His Contemporaries in Vienna, 1781-1790" (PhD diss., University of Pennsylvania, 1984); Platoff, "Musical and Dramatic Structure in the *Opera Buffa* Finale," *The Journal of Musicology* 7, no. 2 (1989): 191-230; Platoff, "The Buffa Aria in Mozart's Vienna," *Cambridge Opera Journal* 2, no. 2 (1990): 99-120; Platoff, "Tonal Organization in 'Buffo' Finales and the Act II Finale of *Le nozze di Figaro*," *Music and Letters* 72, no. 3 (1991): 387-403; Platoff, "'Non tardar amato bene' Completed – But Not By Mozart," *Musical Times* 132, no. 1785 (Nov., 1991): 557-60; Platoff, "Operatic Ensembles and the Problem of the *Don Giovanni* Sextet," in *Opera Buffa in Mozart's Vienna*, ed. Mary Hunter and James Webster (Cambridge: Cambridge University Press, 1997), 378-405.

³⁶ Charles Rosen, *Sonata Forms*, rev. ed. (New York: Norton, 1988).

demands of dramatic vocal music.³⁷ The forms that define these aria structures are not predetermined molds into which composers fit their music but principles of organization of various tonal and design elements that change from aria to aria. LaRue's system provides a means to identify the common structural elements of these arias (tonal design, cadence structure, ritornello structure, change in texture or character, etc.) and then to diagram, describe, and classify these general plans of organization. Rosen's and LaRue's writings will be discussed in more detail in Chapter 4.

In drawing on of LaRue's analytical system as a source of inspiration for the present study, I have focused on the vocal music and instrumental accompaniment of Salieri's and others' arias. In doing so, I have diverged from the traditional approach to eighteenth-century operatic music taken by many of the scholars listed above. James Webster's essay "The Analysis of Mozart's Arias" provides an excellent discussion of tactics for the analysis of arias of this time period, and in it, he acknowledges a lack of consensus about how to understand opera in technical terms.³⁸ Webster reminds his readers that all music in the eighteenth century was rhetorical in nature, composed and understood within a context of genre, *Affekt*, topoi, and a network of traditional associations (e.g. dance-types, distinctions of social status) and advocates the abandonment of "the habit of treating [Mozart's] operas as 'absolute music', divorced from the conventions of genre and the social circumstances in which they originated."³⁹ He instead suggests appreciating the multivalent nature of Mozart's operas and

³⁷ Jan LaRue, *Guidelines for Style Analysis*, 2nd ed, ed. Marian Green LaRue (Sterling Heights, MI: Harmonie Park Press, 2011).

³⁸ James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies*, ed. Cliff Eisen (New York: Oxford University Press, 1991), 101-200.

³⁹ Webster, "The Analysis of Mozart's Arias", 102.

conceiving of the plot, stage action, characterization, text, vocal music, instrumental accompaniment, genre, and convention as independent parts of a greater whole.⁴⁰ Other scholars, including Mary Hunter in her dissertation on Haydn's aria forms, also emphasize the independence of these elements and their overall effect on each aria.

While I agree with Webster that analysis of each component listed above contributes to our overall understanding of Salieri's, Mozart's, and their contemporaries' operatic music, I disagree that the analysis of these arias as 'absolute' music is inappropriate. Thus, I have focused only on analysis of vocal music and instrumental accompaniment in what amounts to a study of these arias as 'absolute' music. By explaining the tonal and design procedures followed by Salieri and his peers, I provide evidence for the normative formal procedures used by particular composers in operas of a certain genre composed at a specific time. Identification of these forms provides a means of comparing arias of the same type. It also illuminates the common formal language used by these composers and lays a foundation for the multifaceted type of analysis Webster suggests. I argue that an understanding of the fundamental tonal and design procedures of operatic form complements the study of plot, text, characterization, aria types (e.g. *aria d'affetto*, noble or heroic aria, female and male *buffa* arias, rage arias, etc.), and other extra-musical elements. These types of analysis are outside the purview of the present study, but future work in these areas will help to determine where Salieri's music stands in the context of dramatic, poetic, and musical conventions of its time.

⁴⁰ Webster, "The Analysis of Mozart's Arias", 103-04.

Topics Addressed in This Dissertation

The main text of this dissertation is divided into three parts. The first part explores the historical background of Salieri's *La calamita de' cuori* and the sources of the opera. In Chapter 1, I document the performance history of this opera in Vienna and beyond, provide background on the singers who performed in its Viennese premiere, and detail Salieri's reuse of music from *La calamita* in later works. Chapter 2 centers on the history of the opera's libretto. Here, I detail the variants between poet Carlo Goldoni's original *La calamita* text, written for a 1752 setting by the Venetian composer Baldassare Galuppi, and the revised version created for Salieri's 1774 opera. I also summarize the plot, provide background on the librettists who contributed to this revised version of this text, and supply information on the current locations of the libretto's sources. In Chapter 3, I discuss the origin, provenance, and current location of the five sources of Salieri's music for *La calamita*, details regarding the contents and foliation structure of Salieri's autograph score, and I assess the filial relationship between these manuscript sources.

Part II of this dissertation centers on the analysis of form in *drammi giocosi* by Salieri and other composers of the mid- to late-eighteenth century.⁴¹ Chapter 4 introduces the most prominent form in Salieri's *La calamita de' cuori* and the other operas analyzed in this study, a binary structure I refer to as "operatic binary form."⁴² In the course of this discussion, I provide a detailed description of the archetypal tonal and design features of this form, define the three categories of variations Salieri and his peers make to this

⁴¹ Salieri's *La calamita* is categorized as a *dramma giocoso*, and in an effort to limit my analysis to materials most appropriate for comparison, I have analyzed only other *drammi giocosi*. The reasons I have chosen the operas included in this study will be discussed in greater detail in Chapter 6.

⁴² This bipartite structure also appears in sacred music and choruses by Salieri and other composers of the eighteenth century, so "vocal binary form" may be a more accurate name for this form. I am grateful to John A. Rice for suggesting this alternative nomenclature.

structural paradigm, and furnish the reader with musical examples and timeline diagrams to illustrate Salieri's realization of this form in the solo arias and ensembles of his opera.

Chapter 5 focuses on Salieri's operatic binary forms in *La calamita*.⁴³ My initial purpose in analyzing *La calamita de' cuori* was to assess Salieri's compositional style through individual surveys of melody, harmony, rhythm, and texture in the arias, ensembles, and instrumental movements of his opera. However, these separate investigations led to few meaningful observations regarding the composer's style that could help to place Salieri within the wider context of the Classic era. Treating Salieri's melody, harmony, rhythm, and texture as component parts of overall structure, however, yielded significant findings related to his handling of form. An analysis of Salieri's use of operatic binary form in *La calamita* revealed that his approach to this form is surprisingly sophisticated and surpasses his treatment of the other basic musical elements in its complexity.

In Chapter 6, I provide context for Salieri's operatic binary form-arias in *La calamita* with analyses of *drammi giocosi* by several of Salieri's eminent predecessors and contemporaries. I have analyzed form in the overture and all of the arias, ensembles, finales, and instrumental movements in Baldassare Galuppi's (1706-1785) setting of the *La calamita de' cuori* libretto (1752) and Wolfgang Amadeus Mozart's *Don Giovanni* (1787) to provide the reader with a broad context of operatic form throughout the second half of the eighteenth century. This chapter also includes analyses of selected arias from *drammi giocosi* performed in and around Vienna during Salieri's residence in the city: Pasquale Anfossi's (1727-1797) *L'incognita perseguitata*, Florian Leopold Gassmann's

⁴³ This analysis was conducted on the music notated in Salieri's autograph score, referred to here as A-Wn 1; no significant variants exist between this autograph and the four copies, and the minor variants listed in Appendices C.1-4 below did not affect my analysis of Salieri's music.

(1729-1774) *Il viaggiatore ridicolo*, Giuseppe Gazzaniga's (1743-1818) *La locanda*, Franz Joseph Haydn's (1732-1809) *Le pescatrici*, Giovanni Paisiello's (1740-1816) *La frascatana*, and Niccolò Piccinni's (1728-1800) *La buona figliuola*.⁴⁴ This analysis of mid- and late-eighteenth-century operatic binary forms reveals the sophistication with which Salieri and his peers treated the most important musical structure in *drammi giocosi* of the mid-eighteenth century.

Lastly, I present the conclusions to this study. This analysis of Salieri's operatic binary forms demonstrates that he was a recipient of the normative formal procedures of his time and adhered to stylistic conventions of mid-eighteenth-century operatic form. This study of operatic binary form, the first of its kind, contributes to our understanding of the development of this form beginning in the early 1750s and establishes a context into which the music Salieri composed for *La calamita de' cuori* in the mid-1770s fits. In addition, the present analysis shows that although the operatic binary forms Mozart composed for *Don Giovanni* represent the pinnacle of complexity and refinement of this form, he did not invent something new in this opera. Instead, Mozart built on an existing structure that had been in use for over thirty years and raised it to a level of sophistication that far surpassed that of his predecessors.

The appendices at the end of this study provide details about the source material and the music discussed here. Appendices A.1-5 include codicological descriptions of the structure and contents of Salieri's autograph score for *La calamita de' cuori* and each of the four primary copies (measurements, pagination, blank pages, significant erasures, and the paper paste-overs known as *collettes*) and the contents of each gathering. Appendices B.1 through B.6 of this dissertation contain indexes of the contents of Salieri's autograph

⁴⁴ The premieres and Viennese performances of these operas will be discussed in more detail in Chapter 6.

score, the four copies of Salieri's opera, and the copy of Baldassare Galuppi's *La calamita de' cuori* held at Vienna's Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs.18058. The purpose of these indexes is to provide the reader with a comprehensive list of all arias, recitatives, ensembles, and instrumental movements in these scores, as well as information about the personnel, tempo, key, time signature, instrumentation, and number of measures in each component part of these operas. Appendices C.1-4 present a list of variants between Salieri's autograph score for *La calamita de' cuori* and the sources of the four primary copies of this autograph. These tables list both musical and textual variants between Salieri's autograph and the copies in each of the instrumental sections, arias, ensembles, and recitatives of the opera.

Also among the appendices are my English translation of the text of Salieri's *La calamita* (Appendix D), a comparison between the printed version of the libretto published in 1774 and the text that appears in Salieri's autograph score (Appendix E), and a parallel presentation of Goldoni's original text of 1752 and the revised version set by Salieri that highlights their differences (Appendix F). Lastly, Appendices G.1-9 include the timeline diagrams for each aria, ensemble, and instrumental movement of Salieri's, Galuppi's, and Mozart's operas, and timeline diagrams that correspond with the arias by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni discussed in Chapter 6.

Terminology of Operatic Binary Form Descriptions and Timelines

Previous discussions of aria forms in the works of Mozart, Haydn, and other eighteenth-century composers have incorporated a wide variety of terminology, but none of these analyses have produced an accurate label for the structure referred to in the

present study as “operatic binary form.” As will be discussed in Chapter 4, Charles Rosen’s discourse on aria forms in *opera seria* of the early eighteenth century centers on the description of an aria structure he refers to as “slow-movement form,” and James Webster prefers the alternative “sonata without development” in his discussion of Mozart’s aria forms. Mary Hunter borrows terminology from instrumental music to analyze these arias and divides binary aria structures into the categories “sonata,” “sonata-binary,” and “binary”; Hunter’s terms “sonata” and “binary” correspond with the subcategories A and B of operatic binary form that I outline in Chapter 4.⁴⁵ John A. Rice describes several arias from Piccinni’s *La buona figliuola* that fall into my categories of operatic binary form; he follows Hunter in dividing these binary structures into categories labeled “sonata” and “binary.”⁴⁶ The analyses by Hunter, Rice, Rosen, and Webster provided a basis for the present analysis, but none describe the multi-faceted distinction between the categories of operatic binary form that are discussed here. Rosen and Rice both state that the second half of most binary form arias from this time feature a return to the tonic key on *previously stated material*, most often the *opening melody*. The present study shows that this is not always the case, and provides a more nuanced view of these forms than has been presented in the previous scholarship.

The relationship between preexisting instrumental forms and the terminology used by previous scholars to describe this form creates confusion. Each of the descriptors listed above implies a connection with a familiar instrumental form: Rosen’s use of

⁴⁵ Mary Hunter’s thorough analysis of Haydn’s aria forms served as an inspiration for the present study; see Hunter “Part II: The Introductory Ritornello and the Vocal Exposition in Arias in All Forms,” and “Part III: Aspects of Sonata, Sonata-Binary, Binary and Mixed-Form Arias,” in “Haydn’s Aria Forms: A Study of the Arias in the Italian Operas Written at Eszterháza, 1766-1783” (PhD diss., Cornell University, 1982), 105-300.

⁴⁶ Rice acknowledges Mary Hunter as the source of this terminology; see Rice, *Antonio Salieri and Viennese Opera*, 79, n. 38.

“slow-movement form” draws a parallel with the slow movements of instrumental works of the later eighteenth century and Webster’s “sonata without development” creates an expectation of correspondence with sonata form. The use of this nomenclature is problematic because the similarities between these operatic forms and instrumental sonata forms do not often go beyond their tonal designs. Therefore, I would argue that a more descriptive term for this form is necessary and propose operatic binary form as an alternative designation. This term communicates the distinction between binary forms in opera and those in instrumental music, and describes the form’s bipartite structure while implying a harmonic relationship between the two parts. I will present further justifications for this suggested terminology in Chapter 4.

In addition to avoiding traditional nomenclature, I have also abstained from using sonata form-specific terminology in my descriptions of the music and formal processes in these arias. The application of any sonata form-specific terminology in analysis of operatic form-arias would create a set of expectations regarding the treatment of thematic material in these arias. Furthermore, use of this vocabulary would indicate that sonata form plays an influential role on their large-scale structure. This is not the case in the arias considered here, none of which are mature sonata forms.

Although the analytical systems and terminology proposed by Jan LaRue⁴⁷ and James Hepokoski and Warren Darcy⁴⁸ are descriptive and precise, both are designed specifically for the analysis of eighteenth-century instrumental sonata forms and,

⁴⁷ Jan LaRue, “A System of Symbols for Formal Analysis,” *Journal of the American Musicological Society* 10, no. 1 (Spring, 1957): 25-28; LaRue, “Symbols for Analysis: Some Revisions and Extensions,” *Journal of the American Musicological Society* 19, no. 3 (Autumn, 1966): 403-08.

⁴⁸ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).

therefore, neither is entirely appropriate for use in the present study. Though LaRue originally designed his system for the analysis of symphonic sonata form, his terminology could be adapted for the description of operatic forms.⁴⁹ However, I argue that the system of letters and numbers he proposes would result in very cumbersome shorthand for describing vocal music that is heavily influenced by text and dramatic action.⁵⁰

Hepokoski and Darcy's system is geared toward the analysis and description of instrumental sonata forms that exhibit the hallmarks of sonata structure including an exposition, development, and recapitulation of musical material. Though these authors reference operatic forms and address "sonatas without development," a subset of what they refer to as Type 1 sonatas, their terminology is not wholly applicable to the forms of Salieri and his contemporaries.⁵¹ As will be discussed below, some of these arias do not exhibit a clear second theme, the analysis of which is a major component of Hepokoski and Darcy's method, and others feature wholly through-composed A2 sections.⁵² Though these arias share a tonal design with sonata form, they do not consistently exhibit the traditional characteristics of true sonata form in their reuse of material and use of formal

⁴⁹ LaRue points out that the flexibility of this system means it could be "applicable to almost any analytical problem, from Gregorian chant to computer music." LaRue, "Symbols for Analysis: Some Revisions and Extensions," 403.

⁵⁰ I do not discuss the effect of extra-musical elements of text and dramatic action on operatic binary form in this dissertation, but will take up this topic in a future study. Therefore, I have designed my analytical methods to accommodate this type of discussion for use in future research on this music.

⁵¹ For Hepokoski and Darcy's discussion of Type 1 sonatas, see "Chapter Sixteen: Sonata Types and The Type 1 Sonata," in *Elements of Sonata Theory*, 343-52.

⁵² Despite the fact that the A2 sections of some operatic binary forms analyzed for the present study are through-composed, I do not label the two parts of these operatic binary forms as A and B. In order to present a consistent set of terms to describe this operatic form, I have labeled the two halves of all operatic binary forms discussed in this here as A1 and A2 regardless of the amount of repetition in the second half of the binary form.

function. Hepokoski and Darcy also outline a set of design characteristics that characterize sonata form, but these design elements are not consistently present in the arias analyzed here. For example, they describe the medial caesura as a “brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas.)”⁵³ While a caesura does occur in less than half of the A1 sections of the operatic binary form-arias discussed here, these caesuras do not consistently fit Hepokoski and Darcy’s definition of a *medial* caesura; some breaks are so close to the beginning of the aria that they do not emphasize a medial divide, others are not pronounced enough to constitute a break in the texture, and the A1 sections of several of the arias containing caesuras do not conform to the $I \rightarrow V$ tonal plan. Furthermore, Hepokoski and Darcy describe medial caesuras as dividing exposition sections of mature sonata forms, and these operatic binary form-arias do not fit the overall definition of a mature sonata form. Because of the structural variations described above, it is impossible to assign the sonata form-specific terminology proposed by Hepokoski and Darcy to this music or to apply their analytical system to these arias in a consistent manner. Therefore, instead of adopting a pre-existing system of formal analysis, I have built on ideas proposed by the writers listed above and taken a modified approach to the analysis of these arias that is developed logically from Salieri’s music.

In addition to the musical examples that accompany my discussion of operatic binary form, I have provided the reader with a set of timeline diagrams that correspond to each of the arias analyzed in this study. These graphic representations, discussed in detail in the “Methodology” section of Chapter 4, document the tonal plan, thematic development, formal function, phrase design, and significant design elements of the

⁵³ Hepokoski and Darcy, *Elements of Sonata Theory*, 24.

music by Salieri and his contemporaries and show temporal proportions, relative durations, and hierarchic relationships at the level of the individual measure. In order to present all of the information necessary to compare large-scale operatic forms at glance, I have established a set of overarching categories, listed vertically on the left side of each timeline, and abbreviations, running horizontally in the plane of the corresponding category, to describe structural features of the music. These timeline figure categories and abbreviations are listed below in Table Introduction.1.

Table Introduction.1: Timeline figure categories and abbreviations

Category	Descriptor or abbreviation
Section/Sub-section	Large-scale sections and subsections of operatic binary form are indicated by capital letters, with Arabic numerals added as needed (e.g. A, B, C, A1, A2)
Tonal Design	Primary Tonal Area – PTA; Secondary Tonal Area – STA ⁵⁴
Formal Function	Expository – Exp; Transitional – Tr; Closing – Cl
Period/Phrase Group	Periodic structures are indicated with brackets and labeled as either parallel periods or asymmetric periods; phrase elisions are indicated with a \frown marking; phrase extensions are signified by dotted-line brackets
Phrase Design	Phrases are labeled alphabetically (e.g. phrase a, phrase b, etc.); if a phrase is a melodic variant of previously stated material, it is labeled with a prime (e.g. phrase a'); subsequent melodic variants are assigned additional primes as needed (e.g. phrase a'', phrase a''')
Key/Cadence	<p>Key:</p> <p>Major keys are indicated by capital letters, minor keys with lowercase letters (e.g. CM is an abbreviation for C major, cm is an abbreviation for c minor)</p> <p>Cadences:</p> <p>Perfect authentic cadence – PAC; authentic cadence – AC; half cadence – HC; plagal cadence – PL; deceptive cadence – DC; evaded cadence – EC; no cadence – NC</p>

⁵⁴ The primary tonal area of these arias is either the major tonic (I) or the minor tonic (i). The Secondary Tonal Area in major key arias is often the dominant (V); in minor key arias, the STA is often the mediant (III). However, the term Secondary Tonal Area refers to any key area that is outside of the tonic tonality, so many of the harmonic digressions in Category 3 operatic binary forms are labeled STA. See Chapter 4 below for a discussion of the harmonic digressions in the A2 sections of these arias.

**Part I: The History and Sources of
Salieri's *La calamita de' cuori***

Chapter 1: Historical Background

On 11 October 1774, a 24-year-old Antonio Salieri witnessed the premiere of his *La calamita de' cuori* at Vienna's Kärntnertortheater. This *dramma giocoso* was the first opera Salieri composed after his appointment to the positions of court chamber composer and music director of the Viennese court theaters, posts left vacant upon the death of Salieri's mentor Florian Leopold Gassmann earlier that year.⁵⁵ In the months following Gassmann's death, Salieri composed a concerto in C for flute and oboe, the secular cantata *Il trionfo della Gloria e della Virtù*, an *Alleluia* in D, the gradual *Vox tua mi Jesu*, and *La calamita de's cuori*, an opera that would elevate him beyond the status of a mere apprentice to the level of an independent composer. The success of *La calamita de' cuori* helped to establish him as one of the most influential composers in the Habsburg capital.

Salieri was not the first to craft a musical setting for Carlo Goldoni's mid-eighteenth-century libretto; the original music for *La calamita de' cuori* was composed by the Venetian Baldassare Galuppi and premiered at Venice's Teatro San Samuele on 26 December 1752. Galuppi's setting of *La calamita* was a product of his long-standing collaboration with Goldoni, a partnership that resulted in nineteen operas between 1740 and 1766. Together Galuppi and Goldoni produced fifteen *drammi giocosi*, two *opere serie*, one *farsetta*, and one *intermezzo*.

Beyond the date and place of the premiere, the circumstances surrounding the genesis and composition of Goldoni's original text for *La calamita* and Galuppi's 1752

⁵⁵ According to John A. Rice, the emperor did not clearly designate Salieri's position as that of Kammer-Kompositor; rather, Salieri is quoted in Mosel as referring to it as such. In a note to his Obersthofmeister (chief steward), Prince Johann Joseph Khevenhüller, dated 3 February 1774, Joseph decreed that Salieri would replace Gassmann as a member of his chamber group, and his appointment to the posts of Kammer-Kompositor and music director of the court theaters followed. See John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 25.

operatic setting remain unclear. The current Goldoni scholarship fails to address the circumstances surrounding the poet's original idea for the text or the series of events that led the composition of Galuppi's music. Further research on the collaboration between Galuppi and Goldoni will undoubtedly reveal much about the origins of *La calamita* and the development of Italian-language comic opera in Venice at mid-century.⁵⁶

Goldoni's libretti served as the basis for a great number of operas performed at the Habsburg court theatres during the middle decades of the eighteenth century.⁵⁷ During the "impresarial decade"⁵⁸ of 1766 and 1776, thirteen of the 65 Italian-language comic operas presented in Vienna were set to original versions or adaptations of Goldoni's texts, more than those by any other librettist.⁵⁹ Table I.1.1 lists Goldoni libretti, or adapted versions of Goldoni's texts, presented in Vienna during these years.

⁵⁶ A reference to a 1792 setting of the *La calamita de' cuori* libretto by Domenico Cimarosa appears in the works list following Piero Weiss's article on Goldoni in *The New Grove Dictionary of Music and Musicians*, but no other evidence in the form of a score or libretto exists to support the argument that this opera ever existed. Piero Weiss, "Goldoni, Carlo [Fegejo, Polisseno]," in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie (New York: Macmillan, 2001), 10: 103.

⁵⁷ Following the death of Francis I in 1765, Empress Maria Theresa put the court theaters in the charge of a succession of impresarios; Joseph II took control of the Kärntnertortheater and the Burgtheater in 1776. Full a full account of the theatres and the activities of these impresarios, see Rice, Chapter 2, "Opera in Vienna, 1766-76: Theaters, Management, Personnel," 32-60. For a register of all of the performances presented at the court theatres between 1747 and 1766, see Gustav Zechmeister, *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776* (Vienna: Hermann Böhlau, 1971), 399-562.

⁵⁸ The term "impresarial decade" refers to the years between 1766 and 1776, when Emperor Joseph II took control over the Viennese court theatres. During this time, Gassmann, Salieri, and their librettists were under the direction of a series of impresarios rather than the court, though the court retained some control over certain aspects of programming and personnel. These impresarios were responsible for presenting opera and spoken drama in French, German, and Italian, ballets, children's theatre, and concerts at the Burgtheater and the Kärntnertortheater. In the mid-1770s, the burden of financial constraints began to result in a decline in the quality of performances at the court theatres, and Joseph brought them back under the full control of the court in 1776. Rice, *Antonio Salieri and Viennese Opera*, 34-35. See also Rice, "Chapter 7: Joseph II and the End of the Impresarial Decade," in *Antonio Salieri and Viennese Opera*, 232-254.

⁵⁹ For a register of many of the performances given at the court theaters between 1766 and 1776, see Zechmeister, *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776*, 399-562.

Table I.1.1: Goldoni libretti (or adapted Goldoni libretti) for comic operas presented in Vienna between 1766 and 1776⁶⁰

Title	Date, composer, location of original premiere of Goldoni's text (if known)	Date of Vienna premiere	Composer	Librettist
<i>Il viaggiatore ridicolo</i>	1757, Mazzoni, Parma	25 May 1766	Gassmann	Goldoni
<i>L'amore artigiano</i>	1761, Latilla, Venice	26 Apr 1767	Gassmann	Goldoni
<i>La notte critica</i>	1766, Boroni, Venice	5 Jan 1768	Gassmann	Goldoni
<i>Gli uccellatori</i>	1759, Gassmann, Venice	? Fall 1768	Gassmann	Goldoni
<i>La contessina</i>	1743, Maccari	3 Sept 1770	Gassmann	Coltellini, after Goldoni
<i>Le pescatrici</i>	1751, Bertoni, Venice	? 1771	Gassmann	Goldoni
<i>Il filosofo innamorato</i>	1760, Gassmann	21 Jan 1772	Gassmann	Coltellini, after Goldoni: <i>Filosofia ed amore</i>
<i>La diavolessa</i>	1755, Galuppi, Venice	19 July 1772	Bárta	Goldoni
<i>La locandiera</i>	1753, spoken-word play, Venice	8 Jun 1773	Salieri	Poggi, after Goldoni
<i>L'incognita perseguitata</i> (presented as <i>Metilde ritrovata</i>)		31 Aug 1773	Anfossi	Petrosellini, after Goldoni
<i>Il geloso in cimento</i>	1748, spoken-word play, Modena	25 May 1774	Anfossi	Bertati, after Goldoni: <i>La vedova scaltra</i>
<i>La calamita de' cuori</i>	1752, Galuppi, Venice	11 Oct 1774	Salieri	Casti, Boccherini, Poggi, after Goldoni
<i>La buona figliuola</i> (presented in French translation as <i>La bonne Fille</i>)	1756, Duni, Parma	22 Jan 1776	Piccinni	Goldoni

⁶⁰ This information was compiled from information in Carlo Goldoni, *Tutte le opere di Carlo Goldoni*, 5th edition, ed. Giuseppe Ortolani (Milan: Mondadori, 1973) and Piero Weiss, "Goldoni, Carlo [Fegejo, Polisseno]," in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie (New York: Macmillan, 2001), 10: 100-03.

The preference of Salieri's mentor Florian Gassmann for Goldoni libretti may explain their popularity in Vienna during the 1760s and 70s. Gassmann's association with Goldoni began during the 1750s, when he collaborated with the poet to create two works performed during Venice's *Carnevale* celebrations: *Gli uccellatori*, premiered during *Carnevale* in 1759, and *Filosofia ed amore* for *Carnevale* in 1760. It is likely that Gassmann would have been exposed to Goldoni's works prior to these collaborations, however; five of the eight operas he composed for Venice between 1757 and 1762 were produced at the Teatro San Moisè, which was also the performance venue for many of Goldoni and Galuppi's collaborations throughout the 1750s and 60s.⁶¹ With Gassmann's appointment to the posts of *Kammerkomponist* and operatic music director of the court's theaters in 1764, and as Hofkapellmeister in 1772, he wielded considerable influence on the musical trends and tastes in the Habsburg capital, and his affinity for Goldoni's texts may have increased their popularity with his audiences.

Gassmann's personal taste in libretti may have also influenced the choices made by his young student, Salieri. Six of the nine Italian-language comic operas Gassmann composed after his return to Vienna in 1766 were set to Goldoni libretti, including an adapted version of *Filosofia ed amore*, presented in Vienna in 1772 as *Il filosofo innamorato*.⁶² Goldoni's libretti dominated Gassmann's operatic output during the years when he served as music director for the court theatres, and exposure to these texts may

⁶¹ Gassmann's activities before 1757 remain unknown, but the production of his setting of Apostolo Zeno's libretto for *Merope* at the Teatro San Moisè places him in Venice at that time. Gassmann remained in Venice until he was called to Vienna to succeed Gluck as the Habsburg court ballet composer in 1763, and again took up residence in the Italian city between 1765 and 1766 when the Viennese theaters were closed in the wake of Emperor Francis I's death. For an account of Gassmann's activities as a composer of opera, see Gustav Donath, *Florian Leopold Gassmann als Opernkomponist* (Leipzig: Breitkopf & Härtel, 1914).

⁶² Donath, *Florian Leopold Gassmann*, 37.

explain Salieri's choice to set Goldoni's libretto for *La calamita* as his first opera following Gassmann's death in 1774. No documents relating to the commission of this work survive to explain Salieri's choice of this text for his first opera in his new capacity as *Kammerkomponist* and music director of the court theaters, nor does any correspondence exist to provide insight on his thoughts about the text as he composed the work.

The decision to set a Goldoni libretto may have been comparatively common for the time, but it was unusual for Salieri. According to Rice, Salieri showed a preference for setting new texts rather than libretti that had been written for and previously set by other composers.⁶³ Salieri set only three texts by Goldoni in the course of his career, and none of these was originally written for him: *La locandiera* in 1773, *La calamita* in 1774, and *Il talismano* in 1779. Thus, Salieri's decision to work with a libretto originally written for Galuppi and Venice over twenty years earlier may have reflected his mentor Gassmann's fondness for, and the popularity of, Goldoni's libretti rather than Salieri's own affinity for the poet's work.⁶⁴

Singers

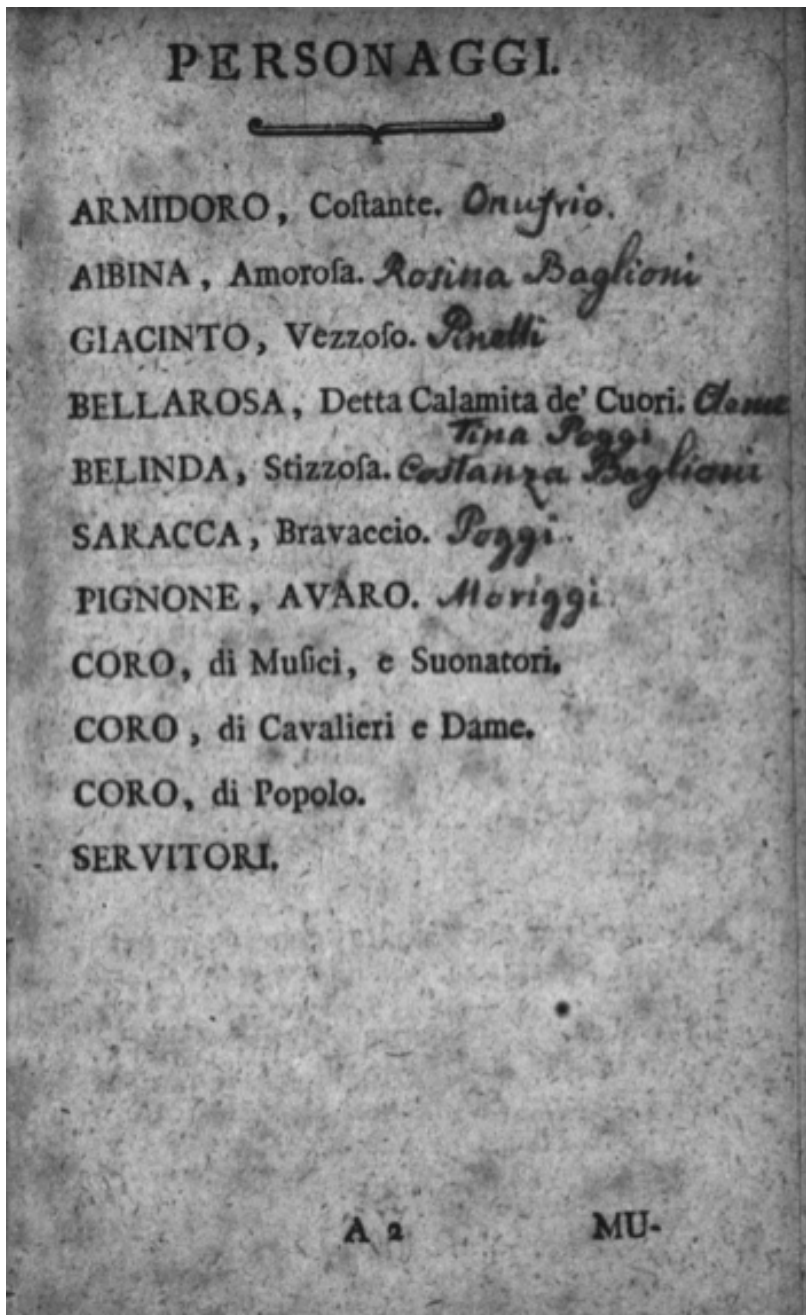
A list of singers who performed in the première of Salieri's *La calamita*, written in an unknown hand, appears in a printed copy of the libretto held at the United States

⁶³ Rice, *Antonio Salieri and Viennese Opera*, 113.

⁶⁴ It is impossible to prove this theory from primary evidence. According to Rice, "The present location of Salieri's papers is unknown; they may have been destroyed or lost. (It does not bode well for their future reappearance that even Mosel [Salieri's first biographer writing in 1827, two years after the composer's death], referred to them in the past tense.)" See Rice, *Antonio Salieri and Viennese Opera*, 3.

Library of Congress (shelf mark ML48. S9276.). Figure I.1.1 is a reproduction of this handwritten list and Table I.1.2 is a transcription of its text.

Figure I.1.1: Character list from the printed libretto for the premiere of Salieri's *La calamita de' cuori* at the Kärntnertortheater, Vienna on 11 October 1774⁶⁵



⁶⁵ The libretto is part of the Albert Schatz Libretto Collection at the United States Library of Congress. This image is reproduced with the permission of the Music Division, Library of Congress.

Table I.1.2: List of singers who performed in the 1774 premiere of Salieri's *La calamita de' cuori*

Bellarosa (soprano, prima donna, di mezzo carattere): Clementina Baglioni Poggi
Albina (soprano, seconda donna, parte serie): Rosina Baglioni
Belinda (soprano, parte buffe): Costanza Baglioni
Giacinto (tenor, primo uomo, di mezzo carattere): Giuseppe Antonio Pinetti
Armidoro (tenor, secondo uomo, parte serie): Giuseppe Onofrio
Pignone (bass, parte buffe): Andrea Morigi ⁶⁶
Saracca (bass, parte buffe): Domenico Poggi

Sought-after in Italy and elsewhere, several of these singers were renowned performers of Italian-language comic opera. The soprano Clementina Baglioni Poggi was best known for her performances of comic roles, but was also an accomplished singer of *opera seria*, touring throughout Italy and Austria and performing works by Galuppi, Traetta, and J.C. Bach.⁶⁷ According to Claudio Sartori, Clementina began her performing career in 1753 in Milan and toured extensively throughout the Italian peninsula, Vienna, and Paris during the three decades that followed.⁶⁸ Clementina and her sisters Rosina and Costanza were the daughters of the bass and impresario Francesco Baglioni; known for his interpretations of texts written by Goldoni, Francesco Baglioni appeared in the first

⁶⁶ Morigi's name was at times also spelled as "Moriggi," "Morici," and "Murici." Elena Biggi Parodi, *Catalogo tematico delle composizioni teatrali di Antonio Salieri*, vol. 8 of *Strumenti della ricerca musicale* (Luccam Italy: Libreria Musicale Italiana, 2005), 117. See also Rudolph Angermüller, *Antonio Salieri: Dokumente seines Lebens* (Bad Honnef, Germany: K.H. Bock, 2000), 1:81.

⁶⁷ Colin Timms, "Baglioni, (3) Clementina Baglioni [Poggi]," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillan, 1992), 1:278.

⁶⁸ Claudio Sartori, "Baglioni Poggi, Clementina" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 39-40.

collaboration between Galuppi and Goldoni in *L'Arcadia in Brenta* of 1749.⁶⁹ Costanza Baglioni took part in productions in many Italian cities between 1760 and 1782, and performed in Vienna in 1765 and Paris in 1779.⁷⁰ Rosina began her performing career in 1764, and, like her sisters Clementina and Costanza, performed in many Italian cities, Vienna, and Paris.⁷¹ Despite cataloging several performances in Vienna by each of the Baglioni sisters, Sartori does not list any of the three singers as taking part in Salieri's 1774 production in Vienna.

The bass Domenico Poggi began his performing career in Naples in 1759 and traveled extensively during the second half of the eighteenth century, touring Europe with his wife Clementina Baglioni in the late 1780s; Poggi's contributions as one of the librettists of Salieri's *La calamita de' cuori* will be discussed in Chapter 2 below.⁷² Prior to his performance in Salieri's *La calamita*, tenor Giuseppe Antonio Pinetti took part in productions in Venice and several other Italian cities, in Bonn, and in Vienna. These engagements included the performance of Mitridate in Antonio Tozzi's *Tigrane* at Venice's Teatro San Angelo in 1762, as noted by the Deputazione di Storia Patria per le

⁶⁹ Barbara Dobbs Mackenzie, "Baglioni, (1) Francesco [Carnace] Baglioni," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:277. See also Claudio Sartori, "Baglioni, Francesco" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 36-37.

⁷⁰ Claudio Sartori, "Baglioni, Costanza" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 35-36.

⁷¹ Sartori, "Baglioni, Rosina" in *I libretti italiani a stampa dalle origini al 1800*, Indici II: 38.

⁷² Colin Timms "Baglioni, (3) Clementina Baglioni [Poggi]," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:278. See also Claudio Sartori, "Poggi, Giovanni Domenico" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 527-28.

Venezie.⁷³ Tenor Giuseppe Onofrio performed in several Italian cities between 1770 and 1775, originated the role of Aufidio in Mozart's *Lucio Silla* at Milan's Teatro Regio Ducal in 1772, and went on to perform in London later that decade; he was scheduled to take part in a London performance of a pasticcio entitled *Didone abbandonata* with music by Antonio Sacchini in November of 1775 but died on or around 25 January 1776.⁷⁴ The bass singer Andrea Morigi began his operatic career in Bologna in 1760 and traveled extensively until 1790.⁷⁵ Rudolph Angermüller lists Morigi as the *primo buffo* at London's King's Theatre between 1766 and 1772, and Morigi was active elsewhere in Europe during the late 1770s; Angermüller notes that Morigi created the role of Pancrazio in Salieri's *Il talismano* at Milan's Cannobiana in 1779.⁷⁶ Like the female singers noted above, Sartori does not list Poggi, Pinetti, Onofrio, or Morigi as taking part in Salieri's Viennese production.

⁷³ Deputazione di Storia Patria per le Venezie, *Nuovo archivio Veneto*, series 2, vol. 4, part 1 (Venice: Deputazione di Storia Patria per le Venezie, 1892), 416. See also Angermüller, *Antonio Salieri: Dokumente seines Lebens*, 1:81 and Sartori, "Pinetti, Giuseppe Antonio" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 522-23.

⁷⁴ Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: The Family Papers of James Harris, 1732-1780* (New York: Oxford University Press, 2002), 859-60, 877. See also Angermüller, *Antonio Salieri: Dokumente seines Lebens*, 1:81 and Sartori, "Onofrio, Giuseppe" in *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), Indici II: 480.

⁷⁵ Sartori, "Morigi (Moriggi, Morici, Murigi), Andrea" in *I libretti italiani a stampa dalle origini al 1800*, Indici II: 457-58.

⁷⁶ This information was added by Angermüller to Mosel's biography of Salieri in the former's 1999 edition of Mosel's text. Mosel, *Über das Leben und die Werke des Anton Salieri*, ed. Rudolph Angermüller (Bad Honnef, Germany: K.H. Bock, 1999), 55, fn. 1.

Salieri's Prefatory Notes

On the first pages of each volume of the autograph score, Salieri included a written record of his own opinions on the music of *La calamita*. He references every aria and cavatina present in the work (excepting the short solo aria 'Vada, vada il trombettiere' of Act III) and reflects on the appropriateness of the characterization or effectiveness of the music in each. Of the Act I finale "Con fonda aritmetica," Salieri wrote "Il finale *Con fonda aritmetica* [Con arte aritmetica] ha fatto sempre grande effetto in Teatro." ("The finale *Con fonda aritmetica* has always had a great effect in the theatre.") This seems to be a first-hand observation on the effect the ensemble finale had on theatrical audiences, so it stands to reason that these comments were recorded sometime after the opera's premiere and not before Salieri had seen an audience react to the performance.

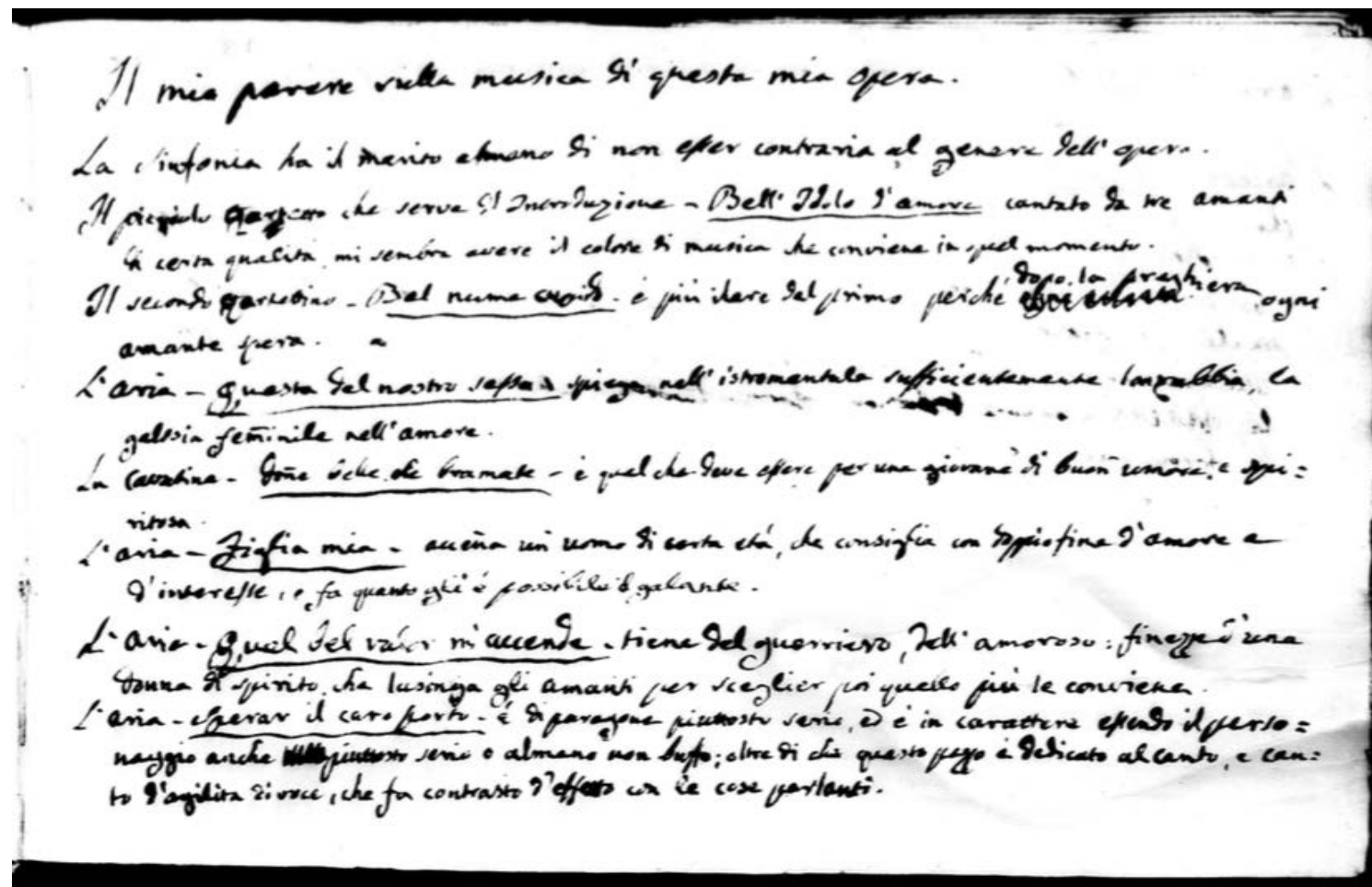
The consistently formed script of the composer's handwritten notes suggests that these comments date from soon after the autograph score was written out, rather than as a result of the extensive revisions that Salieri made to many of his autograph scores during a review he conducted in 1822; the clarity of Salieri's handwriting deteriorated as the composer aged, and the legibility of the annotations in the score of *La calamita* indicate that these handwritten notes were made soon after the premiere of the opera.⁷⁷ Although *La calamita* had only a relatively limited run of performances in Vienna and abroad, Salieri seemed satisfied with his music and believed the work to have had a positive effect on audiences. Some of the positive impressions he recorded include: "the sinfonia has at least the merit of not being contrary to the genre of opera"; "the small quartet that

⁷⁷ I am grateful to Timo Jouko Hermann for calling my attention to the change in Salieri's handwriting as the composer aged.

serves as an introduction ‘Bell’idolo d’amore,’ sung by three lovers of certain quality, seems to me to have the color of music that it should in that moment”; and “the finale *Con fonda aritmetica* has always had a great effect in the theatre: accompaniment, modulations, interweaving of words, all combined with a natural vocal melody [in a smooth, lyrical style,] shapes the picture, and entices [the listener.]”⁷⁸ Figures I.1.2 and I.1.3 reproduce Salieri’s handwritten notes on the recto and verso sides of the first folio of volume I, and Table I.1.3 provides a transcription and my English translation of the notes that appear in both volumes of the score.

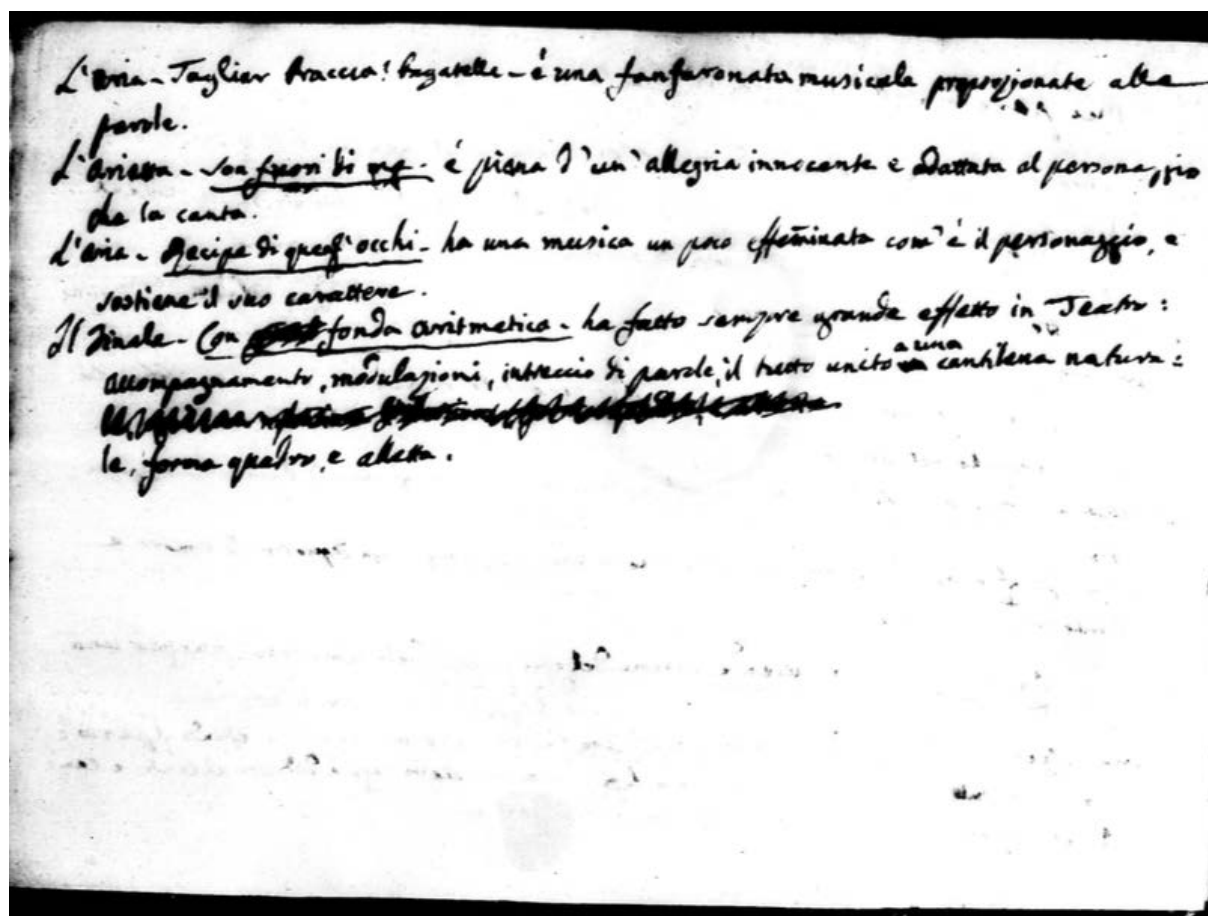
⁷⁸ “La sinfonia ha il merito almeno di non esser contraria al genere dell’opera”; “Il picciolo quartetto che serve d’introduzione ‘Bell’idolo d’amore’, cantato da tre amanti di certa qualità, mi sembra avere il colore di musica che conviene in quel momento”; “Il finale *Con fonda aritmetica* [Con arte aritmetica] ha fatto sempre grande effetto in Teatro: accompagnamento, modulazioni, intreccio di parole, il tutto unito a una cantilena natural, forma quadro, e alletta.”

Figure I.1.2: Salieri's handwritten notes in volume I of the autograph score of *La calamita de' cuori* (1r)⁷⁹



⁷⁹ Reproduced with the permission of the Österreichische Nationalbibliothek.

Figure I.1.3: Salieri's handwritten notes in volume I of the autograph score of *La calamita de' cuori* (1v)⁸⁰



⁸⁰ Reproduced with the permission of the Österreichische Nationalbibliothek.

Table I.1.3: Transcription and translation of Salieri's handwritten notes in volumes I and II of the autograph score of *La calamita de' cuori*⁸¹

<p>[vol. I, 1r] Il mio parere sulla musica di questa mia opera.</p> <p>La sinfonia ha il merito almeno di non esser contraria al genere dell'opera.</p> <p>Il picciolo quartetto che serve d'introduzione <i>Bell'idolo d'amore</i>, cantato da tre amanti di certa qualità, mi sembra avere il colore di musica che conviene in quel momento.</p> <p>Il secondo quartettino <i>Bel nume cupido</i> è più ilare del primo, perché dopo la preghiera, ogni amante spera.</p> <p>L'aria <i>Questa del nostro sesso</i> spiega nell'istromentale sufficientemente la rabbia, la gelosia femminile nell'amore.</p> <p>La cavatina <i>Donne belle che bramate</i> è quel che deve essere per una giovane di buon umore e spiritosa.</p> <p>L'aria <i>Figlia mia</i> accenna un uomo di certa età, che consiglia con doppio fine d'amore e d'interesse e fa, quanto gli è possibile, il galante.</p> <p>L'aria <i>Quel bel valor m'accende</i> tiene del guerriero, dell'amoroso: finezze d'una donna di spirito che lusinga gli amanti per sceglier poi quello [che] più le conviene.</p> <p>L'aria <i>Sperar il caro porto</i> è di paragone piuttosto serio ed è in carattere essendo il personaggio anche piuttosto serio o almeno non buffo; oltre di che questo pezzo è dedicato al canto, e canto d'agilità di voce, che fa contrasto d'effetto con le cose</p>	<p>[vol. I, 1r] My opinion on the music of my opera.</p> <p>The symphony has at least the merit of not being contrary to the genre of the opera.</p> <p>The small quartet that serves as an introduction <i>Bell'idolo d'amore</i>, sung by three lovers of certain quality, seems to me to have the color of music that is suitable for that moment.</p> <p>The second small quartet <i>Bel nume cupido</i> is more cheerful than the first, because after the prayer, every lover hopes.</p> <p>The aria <i>Questa del nostro sesso</i> sufficiently explains instrumentally the anger and feminine jealousy of love.</p> <p>The cavatina <i>Donne belle che bramate</i> is what it must be for a young lady of good humor and wit.</p> <p>The aria <i>Figlia mia</i> mentions a man of a certain age, who gives advice with the dual purpose of love and of interest, and acts, as much as possible for him, as a gentleman.</p> <p>The aria <i>Quel bel valor m'accende</i> concerns the warrior and the lover; subtleties of a woman of spirit that flatter her admirers to eventually choose that [which] is most suitable for her.</p> <p>The aria <i>Sperar il caro porto</i> is a rather serious comparison and is in character since the character is also quite serious or at least not funny; furthermore, this piece is dedicated to singing, and singing with agility of voice, which makes a contrasting</p>
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⁸¹ I am grateful to Federica Andrighetto for her review of my English translation of this text.

<p>parlanti.</p> <p>[vol. I, 1v] L'aria <i>Tagliar braccia? Bagatelle</i> è una fanfaronata musicale proporzionata alle parole.</p> <p>L'arietta <i>Son fuori di me</i> è piena d'un allegria innocente e adattata al personaggio che la canta.</p> <p>L'aria <i>Recipe di quegl'occhi</i> ha una musica un poco effeminata com'è il personaggio e sostiene il suo carattere.</p> <p>Il finale <i>Con fonda aritmetica</i> ha fatto sempre grande effetto in Teatro: accompagnamento, modulazioni, intreccio di parole, il tutto unito a una cantilena natural, forma quadro, e alletta.</p> <p>[vol. II, 1v] Il mio parere sopra il 2^{do} e 3^{zo} atto di questa mia opera.</p> <p>La cavatina <i>Evviva Rosabella</i> è leggera, brillante, adattata, al personaggio, e buona per cominciar un secondo atto.</p> <p>L'aria <i>Si vanta, si dice</i> è di lagnanza amorosa, convenevole al personaggio [<i>sic</i>] mezzo carattere, e dedicata al canto di quel genere, appunto di mezzo carattere.</p> <p>La picciola cavatina <i>Chi ha coraggio si vedrà</i> è una picciola cosa d'annuncio.</p> <p>L'aria <i>Se si tratta di cantar</i> è brillante: domanda molta grazia e leggiadria ne cantante e fa buon'effetto.</p> <p>L'aria <i>Questi amanti affettati e svenevoli</i> comincia bene, ma finisce benissimo. Forse la statura alta, piuttosto [<i>sic</i>] corpolenta e</p>	<p>effect with the recitative.</p> <p>[vol. I, 1v] The aria <i>Tagliar braccia? Bagatelle</i> is a musical fanfare proportionate to the words.</p> <p>The arietta <i>Son fuori di me</i> is full of an innocent joy and adapted to the character who sings it.</p> <p>The aria <i>Recipe di quegl'occhi</i> has a music that is a little effeminate as is the character and supports his nature.</p> <p>The finale <i>Con fonda aritmetica</i> has always had a great effect in the theatre: accompaniment, modulations, interweaving of words, all combined with a natural vocal melody [in a smooth, lyrical style], shapes the picture, and entices [the listener].</p> <p>[vol. II, 1v] My opinion on the 2nd and 3rd act of my opera.</p> <p>The cavatina <i>E viva Rosabella</i> is light, bright and tailored to the character, and good to commence a second act.</p> <p>The aria <i>Si vanta, si dice</i> is of loving complaint, fitting the character of the mezzo carattere role, and dedicated to singing in that genre, precisely of the mezzo carattere.</p> <p>The small cavatina <i>Chi ha coraggio si vedrà</i> is a small announcement.</p> <p>The aria <i>Se si tratta di cantar</i> is brilliant: it demands much grace and loveliness from the singer and has a good effect.</p> <p>The aria <i>Questi amanti affettati e svenevoli</i> begins well, but ends very well. Maybe the tall, rather corpulent and strong stature [of</p>
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forte, con voce molto energica e pieghevole del cantante avran cooperato all'effetto, ma questo pezzo ebbe grande applauso.	the singer], with a very energetic and malleable voice of the singer may have cooperated to the effect, but this piece was given great applause.
La sinfonia a due orchestre che segue è, mi lusingo, ben fatta ad uso di serenata; dall'esecuzione dipende il resto.	The symphony for two orchestras that follows is, I flatter myself, well made for use of serenade; the rest depends on its execution.
La canzonetta che la segue <i>Bell'aure</i> , accompagnata dal coro, è dello stesso colore della sinfonia, deve esserlo, e fa buon'effetto.	The song that follows <i>Bell'aure</i> , [the piece] accompanied by the choir, is of the same color as the symphony, it must be, and it gives a good effect.
L'aria <i>Mi pizzica, mi stuzzica</i> sembrami esprimer assai bene la stizza messa celata d'una donna gelosissima.	The aria <i>Mi pizzica, mi stuzzica</i> appears to me to express very well the hidden anger of an extremely jealous woman.
L'aria <i>Zitto, che non si senta</i> è il poco e buono, anzi, in questo luogo, buonissimo.	The aria <i>Zitto, che non si senta</i> is good, in fact, in this place, very good.
L'aria <i>Benedetti sian gli amanti</i> è brillante, scherzante, ma d'un genere che tiene in qualche maniera al nobile, come la persona che la canta.	The aria <i>Benedetti sian gli amanti</i> is brilliant, funny, but of a kind that has a noble manner in some way, like the person who sings it.
Infine del libro per il restante.	Finally the book for the rest.
[vol. II., 154r] Li due minuetti della festa di ballo sono ballabili.	[vol. II, 154r] The two minuets of the dance festival are danceable.
Il finale secondo, <i>Ajuto, si desta un qualche scompiglio</i> è tutto di sceana [<i>sic</i>], e ben recitato, fa il suo buon effetto.	The second finale, <i>Ajuto, si desta un qualche scompiglio</i> is an entire scene, and [if] well-acted, it has a good effect.
Atto 3 ^{zo} L'arietta <i>Dolce rimedio al core</i> non è gran cosa in musica, ma, quantunque di terza parte, fu applaudita.	3 rd Act The arietta <i>Dolce rimedio al core</i> is not a big musical thing, but, although it is in the third act, was applauded.
L'aria <i>Pien d'ardir costante e forte</i> è di genere piuttosto serio, ma non è fuori di carattere.	The aria <i>Pien d'ardir costante e forte</i> is of a rather serious genre, but it is not out of character.

La cavatinetta <i>Alla pugna, alla pugna amorosa</i> è una picciola cosa transitoria, che non fa né bene né male.	The cavatinetta <i>Alla pugna, alla pugna amorosa</i> is a small transitory thing, which is neither good nor bad.
Il duetto <i>Ho nel core non so che</i> è delicato, smorfioso dal principio sino la fine, e recitato e cantato con delicatezza fa buon'effetto.	The duet <i>Ho nel core non so che</i> is delicate, simpering from the beginning to the end, and played and sang with delicacy it makes a good effect.
Il coretto <i>Il famoso, il gran Saracca</i> con le altre picciole cose che seguono sino al finale, sono purament di scena.	The chorus <i>Il famoso, il gran Saracca</i> with the other small things that follow until the finale, are purely to fit the scene.
Il finaletto <i>Bravi, bravi, è meglio pace</i> chiude l'opera passabilmente bene.	The short finale, <i>Bravi, bravi, è meglio pace</i> closes the work tolerably well.

Performance History

Though all sources agree that the initial performance of *La calamita* took place at the Kärntnertortheater, some discrepancy exists about its exact date.⁸² Elena Biggi Parodi, whose 2005 thematic catalog provides the most recent information about the manuscripts and primary copies of Salieri's operas, lists the date of *La calamita*'s

⁸² Rice is the only author to provide a source for the date of *La calamita*'s premiere. Rice cites a record of daily income for the court theatres that lists each of the opera's performances between 1 October and 22 October 1774; this item is held with the Keglevich papers at the National Archives of Hungary in Budapest. Rice, *Antonio Salieri and Viennese Opera*, 218. A number of earlier secondary sources give other dates without citing primary sources. In his 1999 edition of Ignaz von Mosel's 1827 biography of Salieri, Rudolph Angermüller lists the premiere as 1 January 1774 (Mosel, *Über das Leben Salieri*, 41, fn. 2). In his 2000 publication of documents from Salieri's life, Angermüller included the revised date of 11 October 1774 with no explanation for the change (Angermüller, *Antonio Salieri: Dokumente seines Lebens*, Bad Honnef, Germany: K.H. Bock, 2000, 1:79). In his dissertation, Edward Swenson lists 1 January 1774 as the date of the first performance (Swenson, "Antonio Salieri: A Documentary Biography," PhD diss., Cornell University, 1974, 51). Gustav Zechmeister's register of many of the performances held at the Viennese court theaters between the late-1740s and mid-1760s dates the premiere of Salieri's *La calamita* as 31 October 1774 (Zechmeister, *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776*, Vienna: Hermann Böhlau, 1971, 552). Vittorio Della Croce and Francesco Blanchetti state that the premiere of the opera took place in January of 1774, but do not provide an exact date (Della Croce and Blanchetti, *Il caso Salieri*, 433).

premiere as 11 October 1774.⁸³ Rice also gives this same date as that of the opera's premiere.⁸⁴

No official court documentation survives regarding the commission or administrative details pertaining to *La calamita*.⁸⁵ It is likely that Salieri served as music director, Boccherini fulfilled his duties as court poet, and Josphe Kegelvich oversaw the production, the latter being the Director of the Court Theaters.⁸⁶ It seems possible that Salieri coached the singers himself during the rehearsals for this performance, and that Boccherini, if he adhered to the stipulations in his contract as listed below, supervised the acting rehearsals as well as the stage and costume preparation. According to the following review of the premiere that appeared in the *Historisch-Kritische Theaterchronik* of Vienna on 29 October 1774, the “music director” and “theatrical poet” both attended the dress rehearsal on 10 October 1774:

La calamita de cuori (*The Magnet of Hearts*) is a comic Singspiel in three acts that was given for the first time on 11 October. The libretto is by Carlo Goldoni, the music by Antonio Salieri, chamber musician of His Majesty the Emperor and also in service at the Viennese court theaters. The Marquis of ^{xxx}, Abbé Casti, Dominikus Poggi, Herr Pocherini and Herr Salieri were supposed to have improved and patched up the poetry of Goldoni's opera; but the book was still unable to please. Of the music some connoisseurs and music lovers wish to assert that it is artful, beautiful, harmonious, and does great honor to Herr Salieri. The plot is too childish, others asserted, and the music, while beautiful, is too serious for the book. An unusual circumstance is to be noted, that during the last

⁸³ Biggi Parodi, *Catalogo tematico Salieri*, 117.

⁸⁴ Rice, *Antonio Salieri and Viennese Opera*, 211.

⁸⁵ John A. Rice's research on Kegelvich's personal papers, held in the National Archives of Hungary, produced no official court documentation on the genesis of the commission of *La calamita*. John A. Rice, e-mail message to author, 24 August 2012.

⁸⁶ Zechmeister lists Kegelvich as director of the court theatres between 1772 and 1776, acting in the name of the official impresario Johann Kohary. Zechmeister, *Die Wiener Theater*, 397.

rehearsal the music director supervised the scenery and the acting on stage, while the theatrical poet was in the orchestra distributing the music.⁸⁷

Salieri's music made a favorable impression on the author of this review, but the anonymous writer had a rather low opinion of the plot and the text of the libretto. No information survives concerning the names of the understudies, designers, or crew involved in the production. Evidence for two rehearsals, held on 7 and 10 October 1774, exists in the form of receipts for payment of a chorus that performed during several scenes of *La calamita*, though no other documentation survives to confirm the dates of additional rehearsals with the principal cast and musicians.⁸⁸

Beyond this review in the *Historisch-Kritische Theaterchronik*, contemporary publications provide no information about the reception of *La calamita* by audiences in Vienna.⁸⁹ Salieri's biographer Mosel offers his own mixed opinions of the work in his 1827 account of Salieri's life and works:

⁸⁷ "La Calamita de cuori (der Magnet des Herzens) ein komisches Singspiel in drey Aufzügen wurde den 11. Oktober zum erstenmahl gegeben. Das Buch ist von Hrn. Karl Goldoni, die Musik von Herrn Anton Salieri, Kammermusikus Sr. Maj. Des Kaiseres und in wirklichen Diensten bey den k. k. priv. Theatern in Wien. Herr Marchese ^{xxx}, Herr Abt Casti, Herr Dominikus Poggi, Herr Pocherini und Herr Salieri sollen an der Poesie dieser Oper des Hrn. Goldoni verbessert, geflickt und gestickt haben, dennoch hat das Buch nicht gefallen wollen. Von der Musik wollen einige Kenner und Liebhaber der Musik behaupten, daß sie künstlich, schön, harmonisch sey, und Herrn Salieri viel Ehre mache. Der Gegenstand ist aber zu kindisch, behaupten andere, und die Musik, obschon schön, zu ernsthaft für das Buch. Ein besonderer Umstand ist anzumerken. daß bei der letzten Probe, der Musikmeister auf dem Theater stund die Dekorationen und Aktionen zu ordnen, indeß der Theatralpoet unten im Orchester war um die Noten auszutheilen." *Historisch-Kritische Theaterchronik* Nr. 11, 29. Oktober 1774, 166-167. Quoted in Angermüller, *Antonio Salieri: Dokumente seines Lebens*, (Bad Honnef, Germany: K.H. Bock, 2000), 1:83.

⁸⁸ Rice gives a thorough account of the circumstances surrounding this documentation, which survives among the Kegelvich papers. See Rice, *Antonio Salieri and Viennese Opera*, 215-16.

⁸⁹ I am grateful to Timo Jouko Herrmann for this information regarding contemporary publications. According to Herrmann, "To find most of the performance dates of *Der Rauchfangkehrer* I had to search hundreds of historical newspapers and journals. Reading through all these papers, I never came across any other performance review of *La calamita* than [the *Historisch-Kritische Theaterchronik* review that] Rice quotes in his book [*Antonio Salieri and Viennese Opera*]." Timo Jouko Herrmann, e-mail message to author, 11 June 2014.

In [1774], Salieri composed a comic opera with choruses, entitled: *La calamita de' cori* [sic], by Goldoni, which received applause. The role of Bellarosa is once again dedicated to the bravura style of singing, and the style as it is intended to be performed – similarly to the bravura parts of the previous set operas – is now a bit outdated, as is the fate of all styles that are only temporarily in fashion and not animated by the immortal spirit. The duet in the third act: 'Ho nel cuore un non so che' is tender and funny at the same time, and is most likely to be regarded as the best vocal piece in this work (in what is in other respects the least excellent part); the finale also deserves honorable mention, which, through its appropriate treatment of the verses, tastefully surprising modulations, and fitting accompaniment, is able to produce good theatrical effect.⁹⁰

Mosel labels the “bravura” style of singing as passé, but has a positive opinion of both the opera’s finale and the Act III duet ‘Ho nel cuore un non so che’. He calls attention to what he describes as an “appropriate treatment of the verses, which produce seemly modulations and fitting accompaniment, and create suitable theatrical effect.”

After its premiere, *La calamita* was performed at the Viennese court theatres six more times in October and six in November; these performances took place at both the Kärntnertortheater and the Burgtheater on different evenings. According to a record of daily income for the court theaters held in the Kegelvich Papers at the National Archives of Hungary in Budapest, the opera was performed in the Burgtheater on 13 and 16 October 1774, and in the Kärntnertortheater on 18 October 1774.⁹¹ The opera drew an

⁹⁰ In diesem Jahre componirte Salieri eine komische Oper mit Chören, betitelt: *La calamita de' cori*, von Goldoni, welche Beifall erhielt. Die Rolle der Bellarosa ist abermal dem Bravour-Gesange gewidmet, und die darin angebrachten Tonläufe - wie schon in den Bravour-Partien der voraus gegangenen Opern - nunmehr ein wenig veraltet, wie den dieß das Loos alles dessen ist, was blos in zeitweise angenommenen Formen besteht, und nicht von dem nie alternden Geiste belebt wird. Das Duo im dritten Act: *Ho nel cuore un non so che*, zart und komisch zugleich, dürfte als das beste Gesangstück dieses Werkes (das übrigens unter die minder ausgezeichneten gehört) zu betrachten seyn; doch verdient auch noch das Finale eine rühmliche Erwähnung, welches durch zweckmäßige Behandlung der Verse, wohl angebrachte Modulationen und passende Begleitung viel theatralischen Effekt hervorzubringen geeignet ist. Mosel, *Über das Leben Salieri*, 41.

⁹¹ Rice, *Antonio Salieri and Viennese Opera*, 218. Rice points to records, held with the Keglevich papers, that indicate that members of the chorus were paid for participation in the 11 October premiere, six additional performances in October, and six performances in November. This box office receipt indicates

unusually large audience for its premiere, and with the exception of Noverre's *Les Horaces*, *La calamita* brought in more in ticket sales than any performance at the court theaters during the month of its premiere.⁹² Performances of *La calamita* took place outside of Vienna several times in the following two decades. The first of these revivals occurred on 11 and 14 December 1776 and on 29 October and 1 November 1777 in Dresden; each of these performances were given at the Kleines Kurfürstliches Theater, known as the Königliches Theater after 1807 and the Königliches Hoftheater after 1815.⁹³ A printed libretto published to accompany these performances is held by the Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (shelf mark MT.1389) and provides the text in both Italian and German on facing pages.

According to the third volume of *Pommersches Archiv der Wissenschaften und des Geschmacks* published in 1784, several performances of the opera were given in Stettin, now in modern-day Poland but then part of the Kingdom of Prussia and the capital of the Province of Pomerania in the late eighteenth century. Presented in German under the title *Der Magnet der Herzen*, the theatrical company known as Wädersche

that the performances took place in both the in the Kärntnertortheater and the Burgtheater on different dates. Keglevich papers, MOL, P 421 (Keglevich Cs.) V/17, fol. 410 (October 1774); V/16, fol. 304 (November 1774). Rice, *Antonio Salieri and Viennese Opera*, 216.

⁹² A record of box office receipts for the first performance of *La calamita* lists the sale of 855 seats and 47 boxes, totaling a sum of 639 Gulden, 23 Kreuzer. Although we do not know how many audience members were seated in each box, Rice observes that the unusually large sum in ticket sales suggests that this was a sizeable audience. This receipt is held in the personal papers of Count Joseph Keglevich, the director of the Kärntnertortheater at the time of *La calamita*'s premiere, and lists the daily receipts for all performances at the Kärntnertortheater between 1 and 22 October 1774. Rice, *Antonio Salieri and Viennese Opera*, 217-18. Box office receipts for the premiere of *La calamita de' cuori* in the Kärntnertortheater, 11 October 1774. Budapest, MOL, Keglevich Cs. V/19, fol. 297. Information kindly transmitted to me by John A. Rice.

⁹³ Ortrun Landmann, *Die Dresdener italienische Oper zwischen Hasse und Weber: Ein Daten- und Quellenverzeichnis für die Jahre 1765-1817* (Dresden: Sächsische Landesbibliothek, 1976), 36; Angermüller, *Salieri: Dokumente seines Lebens*, 103.

Gesellschaft staged these performances on 27 August and 5 September 1784.⁹⁴ The *Theater-Kalender auf das Jahre 1787* lists a performance of *La calamita* in Baden by the Wilhelmische Gesellschaft without providing a date.⁹⁵ According to the *Theaterkalender auf das Jahre 1793*, performances also took place in Regensburg during the 1792-93 theatrical season.⁹⁶

Re-uses of Music from *La calamita de' cuori* in Later Salieri Works

Salieri often borrowed instrumental music from his operas for later works. Della Croce and Blanchetti remark on the “interchangeability” of Salieri’s music of several of his sinfonias and overtures: the sinfonia of *Prima la musica e poi le parole* (1786) reappears in *Il pastor fido* (1789), instrumental music from 1781’s *Der Rauchfangkehrer* comes back eight years later in *La cifra*, and sections of the secular cantata *La sconfitta di Borea* (1775) are recycled in *Semiramide* (1782) and the 1796 cantata *La riconoscenza de' Tirolesi*.⁹⁷ Herrmann points out that Salieri revisited the overture to *L’Europa*

⁹⁴ J.P. Hahn, Gotthard Friedrich Pauli, eds. *Pommersches Archiv der Wissenschaften und des Geschmacks*, vol. 3 (Stettin and Anklam, Germany: 1784), 182-83. This source is held in the collections of the Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (D-DI), and may be accessed online at <http://digital.slub-dresden.de/werkansicht/dlf/75185/198/0/> (accessed 7 March 2016). I am grateful to Timo Jouko Herrmann for calling my attention to this and subsequent performances of *La calamita* that were staged outside of Vienna.

⁹⁵ *Theaterkalender auf das Jahr 1787* (Gotha: Carl Wilhelm Ettinger, 1787), 222-23. This source is held in the collections of the Bayerische Staatsbibliothek München, shelf mark 7197994 P.o.germ. 1448-1787 7197994 P.o.germ. 1448-1787 and may be accessed online at <http://www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10121294-3> (accessed 7 March 2016).

⁹⁶ *Theaterkalender auf das Jahr 1793* (Gotha: 1793), 171; referenced in Christopher Meixner, *Musiktheater in Regensburg im Zeitalter des Immerwährenden Reichstages*, vol. 3 of *Musik und Theater*, ed. Detlef Altenburg (Sinzig, Germany: Studio Verlag, 2008), 546.

⁹⁷ “Il disimpegno espressivo di molti brani trova conferma nella interscambiabilità...” Several of Salieri’s operatic sinfonias and overtures enjoyed a second life as independent instrumental works. Della Croce and Blanchetti point to excerpts from *Le donne letterate*, *La fiera di Venezia*, *Il barone di Rocca antica*, *La locandiera*, *La scuola de’ gelosi*, and *La partenza inaspettata* circulating as autonomous instrumental pieces. in various manuscripts and printed sources. Della Croce and Blanchetti, *Il caso Salieri*, 403.

ricosciuta (1778) and modernized its orchestration for use in *Cesare in Farmacusa* (1800), and reworked arias from *La cifra* and *Annibale in Capua* later in his life.⁹⁸

Salieri reused music from *La calamita*'s second act sinfonia in several subsequent works. Herrmann discovered that an arrangement of the first of this three-movement instrumental sinfonia appears as part of Salieri's secular cantata *L'oracolo muto* (1802/03, autograph score held at the Conservatorio di Musica Luigi Cherubini in Florence, I-Fc, shelf mark F.P.T.596.3). For the cantata arrangement, Salieri revised the instrumentation of *La calamita*'s sinfonia to include flutes, oboes, clarinets in B-flat, bassoons, oboes, contrabassoon, horns in E-flat, and harp. This was a significant departure from the opera, which is scored for two orchestras, on-stage and pit; "orchestra sopra" consists of violins, flutes, horns in D, violoncelli, bassoons, and bass, and "orchestra sotto" is comprised of violins, violas, oboes, trumpets in D, and bass.

The first movement of the *La calamita* Act II sinfonia also appears in Salieri's hand in an undated compilation score entitled "Ballettmusik", Vienna, Österreichische Nationalbibliothek (A-Wn, shelf mark Mus Hs 3762).⁹⁹ In this arrangement, Salieri consolidated the two orchestras into one, with oboes, bassoons, horns in D, and strings, and transferred the solo line from the flute to the violin. The second movement of the *La calamita* is also included in this source, separated from movement 1 and inserted as the trio for a different minuet. Salieri changed the key of this trio from A to B-flat but

⁹⁸ Timo Jouko Herrmann, e-mail message to author, 29 May 2014.

⁹⁹ A digital copy of this manuscript is available online at <http://data.onb.ac.at/rec/AL00517671>; the arrangement of the Act II sinfonia from *La calamita* appears on pages 27 through 37 of the manuscript. I am grateful to Timo Jouko Herrmann for bringing his discovery of this source to my attention.

retained the original instrumentation of bassoon, violoncello, and double bass; an additional line for solo oboe was inked into the score but then crossed out.¹⁰⁰

¹⁰⁰ This trio may also be viewed online at <http://data.onb.ac.at/rec/AL00517671>, and appears on pages 19 through 21 of the manuscript source.

Chapter 2: The Libretto

Plot

In their biography of Salieri, Vittorio Della Croce and Francesco Blanchetti touch briefly on the variety of characters in *La calamita de cuori*.¹⁰¹ The authors do not offer an in-depth analysis of Salieri's musical representation of his characters in this opera, but instead provide an overall picture of Salieri's approach to what they call a "studio di caratteri." This libretto, according to Della Croce and Blanchetti, was not intended to portray realistic characters in the same way as Goldoni's *La locandiera*. Rather, *La calamita* is distinguished by its representation of a series of stock character-types similar to those found in the *commedia dell'arte* tradition of earlier centuries: the bully, the rich miser, the charming lover, etc. These character-types are thrown together in something akin to a series of vignettes in which each one reacts to a central catalyst, the high coloratura soprano Bellarosa, who is the so-called "magnet" of the opera's title. The title *La calamita de' cuori* translates as "the magnet of hearts," although several secondary sources have included a *grave* accent on the final 'a' of *calamita* to form an incorrect representation that translates as "calamity" rather than "magnet." Goldoni may have intended the use of this word as a pun, since the interactions between the characters become more calamitous as the story progresses. Several rhymes with the word 'calamita' in Goldoni's libretto confirm the pronunciation of the opera's title. The first of these rhymes appears in the opening ensemble, 'Bell'idolo d'amore', where Armidoro,

¹⁰¹ Delle Croce and Blanchetti, *Il caso Salieri*, 433-34.

Giacinto, Pignone, and Saracca rhyme “La bella e saporita” with “De cuori calamita.”

The next correspondence between ‘calamita’ and a rhyming word occurs in the next ensemble, ‘Bel Nume Cupido’, where the same quartet of sings “La dolce gradita, Gentil calamita.” The final rhyme that supports the argument against a *grave* accent on the final ‘a’ in the opera’s title occurs in in one of the last stanzas of the opera’s finale ‘Bravi! Bravi! è meglio pace’: “Una sposa sì compita, Che de’ cuori è calamita.”¹⁰²

Bellarosa is the titular magnet, so named for her ability to attract any suitor. Bellarosa’s recent arrival in the unnamed town that forms the setting of *La calamita de’ cuori* attracts the attention of Armidoro (tenor), Giacinto (tenor), Pignone (bass), and Saracca (bass). Armidoro and Saracca leave their original partners, Albina and Belinda (both sopranos), in favor of the mysterious stranger. Throughout the opera, Bellarosa flirts with each of the male characters by projecting onto every one of them the image of their own perfect woman, and each tries to court her affections in a different way.

Act I begins with Armidoro, Giacinto, Saracca, and Pignone singing an ode to love in a temple dedicated to Cupid (‘Bell’idolo d’amore’); each man extolls his own virtues and list the reasons why he should win Bellarosa’s heart (‘Bel nume Cupido di te già mi fido’). The scene shifts to Albina and Belinda, who discuss their jealousy of the beautiful stranger, lament the loss of their former admirers, and collude to turn the town against Bellarosa (‘Questa del sesso nostro’). Bellarosa, alone in her room, describes how she flirts with everyone but does not really care for any of her suitors (‘Donne belle, che bramate’).

¹⁰² I am grateful to Dominic Cossa for calling my attention to this rhyming couplet.

The first admirer Bellarosa meets is Pignone, an elderly miser who cares more for money than anything else; she speaks of her prowess in managing her own finances, and he tries to woo her by reminding her that a practical and rich husband is more valuable than one with beauty or charm ('Figlia mia, se di marito'). Next, Bellarosa encounters Saracca, who boasts about his exploits in battle to impress her. To be more attractive to the belligerent Saracca, she exclaims that only violent retribution will do in situations where she has been wronged. Bellarosa shifts her demeanor again when she encounters Armidoro, telling him that she is attracted to his charm and faithfulness while simultaneously assuring Saracca that he has equal merit in her eyes ('Quel bel valor m'accende').

Bellarosa leaves, and Saracca and Armidoro argue over her. Saracca threatens Armidoro but quails when Armidoro reaches for his sword. Albina arrives and breaks up the fight. She asks Armidoro if he no longer loves her, and Armidoro replies that she never reciprocated his affection and so he has moved on to another conquest ('Sperar il caro porto'). Armidoro leaves, and Saracca offers to defend Albina's honor, pleased to have another opportunity to describe his skill at combat ('Tagliar braccia? Bagatelle!').

The scene shifts to a meeting between Albina and Bellarosa, where the former accuses the latter of stealing Armidoro from her. Bellarosa claims that she does not want to risk their friendship but secretly resolves to capture Armidoro's heart just because she can. Albina expresses her rage when she realizes she's been deceived ('Son fuori di me'). Bellarosa resolves not only to win the affection of all of the men in town, but also to make the women admire her as well. Giacinto arrives, and the two exchange pleasantries; a spark ignites between Giacinto and Bellarosa ('Recipe di quelli occhi').

Giacinto leaves Bellarosa alone, and she muses about her attraction to him. Belinda and Saracca enter and engage in a violent argument, during which Belinda alleges that Bellarosa was born a peasant and is only masquerading as a noblewoman. Albina, Armidoro, Giacinto, and Pignone arrive to investigate the source of the noise, and Belinda asserts to the entire group that Bellarosa is not who she says she is. Albina and Belinda pretend to leave but hide to listen to the men talk about the accusation Belinda has made. Giacinto, Saracca, Armidoro, and Pignone speculate on where Bellarosa might be from, and each tries to guess the location of Bellarosa's home city. Belinda and Albina scoff at the men for being taken in by her charade, and Bellarosa reveals that she is from Ragusa ('Con fonda aritmetica').¹⁰³

Act II finds Armidoro in his garden, reading a letter from Bellarosa. He dispatches a servant to deliver his reply to her note, addressed to "he, who loves me the most, who yearns for me more than all others." In her letter, Bellarosa asks her suitor to show proof of his love with an extravagant gesture, and Armidoro resolves to serenade her that evening. Albina arrives to tell Armidoro she still loves him, and Armidoro rejects her. Albina assures him that Bellarosa told her that she does not love Armidoro, and he shows Albina the letter. Albina realizes that she has been deceived and flees. She meets Giacinto and laments her plight to him, but he, too, professes his love for Bellarosa ('E viva Rosabella'). Albina tries to warn him of Bellarosa's fickle nature, but he protests and shows him a note he has received from Bellarosa. This letter is identical to the one Armidoro received, and Albina wonders if all the men are blind to Bellarosa's true nature ('Si vanta, si dice').

¹⁰³ Ragusa is a city on the southern end of the Italian island of Sicily.

Giacinto speaks with Saracca about Armidoro's plan to serenade Bellarosa, and in response, Saracca resolves to stage a jousting tournament the next day, so that he can prove to Bellarosa that he is the worthiest of her suitors ('Chi ha coraggio si vedrà'). Saracca invites Giacinto to participate, offering 100 galleons and a horse as a prize for the winner. In turn, Giacinto invites Saracca to a ball he is hosting in Bellarosa's honor that evening. Giacinto assures Saracca that he will win Bellarosa's admiration with his charm and skill at dancing ('Se si tratta di cantar'). Giacinto leaves and Saracca reflects on his unfavorable impression of his rival, but worries that she might find Giacinto more attractive than himself ('Questi amanti affettati e svenevoli').

The scene shifts to the square under Bellarosa's balcony, where Armidoro has staged an elaborate spectacle with a chorus and (on-stage) orchestra ('Bell'aure, che liete'). Bellarosa comes out onto the balcony of her room, listens to Armidoro's serenade, and expresses her pleasure at the exhibition. Following this display, Belinda pleads with Pignone to come to his senses and abandon his pursuit of Bellarosa ('Mi pizzica, mi stuzzica'). She points out that Armidoro has organized the serenade, Giacinto has invited Bellarosa to a ball, and Saracca has planned a joust in her honor. Pignone dismisses her and hints that he, too, has something planned to impress Bellarosa ('Zitto, che non si senta').

Bellarosa arrives and Belinda accuses Bellarosa of stealing her love, Saracca. Bellarosa claims that Saracca is of no importance to her, and because Pignone is standing with them, Bellarosa indicates that he is her choice. Belinda accuses her of being fickle and pledging her love to whichever suitor is in her presence at the time. Bellarosa protests that it is not her fault that men abandon their partners for her ('Benedetti sian gli

amanti'). Belinda storms off, and Bellarosa asks Pignone what he plans to do to rival the other suitor's gestures of love for her. Pignone claims he is poor and offers only his hand in marriage, but Bellarosa forces him to admit he has a fortune in gold and jewels, a fact he implores her to keep to herself. Pignone exits, only to be replaced by Armidoro; Bellarosa compliments his serenade and assures him that handsome and charming men like himself give her the most joy, making Armidoro hopeful that she will return his feelings.

All characters attend the ball at Giacinto's mansion, at which Bellarosa dances with Armidoro and Giacinto, but refuses Pignone and Saracca. Belinda arrives and demands the attention of the men, since no one has asked her to dance in several hours. Belinda and Albina rage against the unfair situation and Giacinto offers to dance with them, but Bellarosa threatens to leave if he does. Everyone argues about whether or not Bellarosa is of noble birth, and the situation dissolves into a shouting match on which the chorus of party-goers occasionally comments ('Aiuto! Si desta un qualche scompiglio').

At the beginning of Act III, Albina and Belinda discuss the fight they caused and speculate that Bellarosa will no longer be able to masquerade as a noblewoman. Saracca arrives and announces that it is time for the joust to begin; he and Belinda bicker as he describes the spectacle he has prepared in Bellarosa's honor ('Vada, vada il trombettiere'). Belinda and Albina decide to attend the joust in an attempt to make their former partners jealous, and Albina hopes that Armidoro will change his mind and return to her ('Dolce rimedio al core'). Pignone and Armidoro tell Bellarosa that they will dedicate their performances in the joust to her, and she encourages both of them ('Pien d'ardir costante e forte'). Pignone admits that the prize money is a motivation for him to

take part in the joust, and that he is willing to risk bodily harm for a prize that rich. As her suitors prepare for the tournament, Bellarosa reflects that none of them is compatible with her except for Giacinto. Giacinto arrives to see her one last time before the joust begins ('Alla pugna'), and Bellarosa and Giacinto sing a duet about their burgeoning love ('Ho nel core un non so che').

In the final scene, all the characters and the chorus assemble at the stockade for the joust ('Il famoso, il gran Saracca'). Saracca and Pignone prepare to fight, but Bellarosa and Giacinto arrive in time to prevent any violence and announce to the assembled crowd of onlookers (comprised of chorus members) that they intend to marry. Armidoro and Saracca then return to Albina and Belinda, and Bellarosa encourages Pignone to be happy with his fortune. Albina and Belinda confess that Bellarosa has acted nobly, and Bellarosa reveals that she came from a noble family in Ragusa. Albina and Belinda accept their former partners, and Pignone is please that without a wife, he will spend less money. All the characters join in a final chorus that sings of living in peace and harmony together ('Bravi! Bravi! è meglio pace').

The historical period and location of *La calamita*'s plot are not specified in Salieri's autograph or the printed libretto from the 1774 premiere. The opera opens with a quartet ('Bell'idolo d'amore') set in a temple dedicated to Cupid, suggesting Greek Antiquity, but when the male characters try to guess Bellarosa's birthplace during the Act I finale ('Con fonda aritmetica'), all of their guesses are towns on the Italian peninsula. Bellarosa's statement that she is from the Sicialian city of Ragusa confirms that the action takes place in Italy. The inclusion of minuets during the ballroom scene in Act II suggests

that the action was contemporary with the composition of the work, taking place sometime during the mid- to late-eighteenth century.¹⁰⁴

Librettists

Librettists Giovanni Gastone Boccherini and Giambattista Casti and the singer Domenico Poggi contributed to the adaptation of Goldoni's original libretto, though it remains unclear why three participants were necessary for the light revision of the original text.¹⁰⁵ Various sources credit Giovanni De Gamerra as taking part in revising Salieri's setting, but there is no primary evidence to prove this assertion; in their 1936 study of Salieri's life and works, Vittorio Della Croce and Francesco Blanchetti rejected this attribution altogether.¹⁰⁶ Although De Gamerra was active in Vienna after his appointment as court librettist for the Viennese theaters in 1793 and worked with Salieri several times, the poet was engaged by the Teatro Regio Ducal in Milan as of 1771, and so it seems unlikely that he would have collaborated on a libretto in Vienna at the time of Salieri's *La calamita*.¹⁰⁷ To date, no additional information has been found relating to the

¹⁰⁴ Rice, *Antonio Salieri and Viennese Opera*, 211.

¹⁰⁵ The review of *La calamita* that appeared in the *Historisch-Kritische Theaterchronik* on 29 October 1774 lists "Herr Marchese ^{xxx} [sic], Herr Abt Casti, Herr Dominikus Poggi, Herr Pocherini und Herr Salieri" as the editors of Goldoni's libretto. *Historisch-Kritische Theaterchronik* (Nr. 11, 29. Oktober 1774, p. 166-167), quoted in Angermüller, *Antonio Salieri: Dokumente seines Lebens*, 1:83. Della Croce and Blanchetti, Rice, and Biggi Parodi reference this review as the only source for this information. Della Croce and Blanchetti, *Il caso Salieri*, 134; Rice, *Antonio Salieri and Viennese Opera*, 211; Biggi Parodi, *Il catalogo tematico Salieri*, 117. See Appendix F for a side-by-side comparison of Goldoni's original libretto and the 1774 revision created by Boccherini, Casti, and Poggi.

¹⁰⁶ Della Croce and Blanchetti, *Il caso Salieri*, 134.

¹⁰⁷ John A. Rice, "De Gamerra, Giovanni," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:1104.

identity of the “Herr Marchese” listed in the *Historisch-Kritische Theaterchronik* review quoted in Chapter 1 above.

The three librettists who did take part in the revision of Goldoni’s text were each associated with the Habsburg court theatres at the time of Salieri’s composition of *La calamita*. Giovanni Gastone Boccherini, brother of the cellist and composer Luigi Boccherini, was a dancer at the Viennese court theaters and received encouragement to follow his poetic aspirations by the librettist and Gluck collaborator Ranieri Calzabigi.¹⁰⁸ In the late 1760s, Boccherini parlayed his success on the stage into a literary career. Salieri and Boccherini collaborated on *Le donne letterate* of 1770, and the success of this venture resulted in a series of four subsequent collaborations between 1770 and 1772. Boccherini signed a contract that engaged him as the house poet for the Viennese court theaters on 15 January 1772, a document that listed his duties in this capacity:

First. To shorten or otherwise accommodate all the librettos of the Italian operas that the administration wishes to present in these theatres.

Second. To supervise the preparation of scenery, costumes, and everything necessary for the performance of said operas.

Third. To be present at all the rehearsals held before the opera is staged; and to be present in the theatre where the operas are being presented at all the premieres that may occur, in order to observe and to make sure that everything happens in an orderly fashion and with the greatest possible precision.

Fourth. To compromise three new librettos every year; these, if the theatrical administration so desires, must be written by him on the subjects that it pleases the same administration to give him and otherwise he is free to write them on any subject he pleases.¹⁰⁹

¹⁰⁸ Gabriella Biagi Ravenni, “Boccherini, Giovanni Gastone,” in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillan, 1992), 1:510.

¹⁰⁹ This document is part of theatre director Joseph Kegelvich’s papers, held at the Magyar Országos Levéltár (National Archives of Hungary) in Budapest, shelf number P 421 [Kegelvich Cs.], V/22, fol. 9-10. Translated by Rice and quoted in *Antonio Salieri and Viennese Opera*, 45-46.

In his capacity as house poet of the Viennese court theaters, Boccherini worked closely with Salieri on several of his own original texts. Salieri himself acknowledged at the time of their first collaboration on *Le donne letterate* that he was “a beginner in composition as [Boccherini] was a beginner in poetry,” and that this commonality would allow him and Boccherini to come to an understanding more easily than if either had worked with a more experienced collaborator.¹¹⁰ As per the stipulations of his contract, Boccherini would have been present at the 1774 rehearsals for *La calamita*. The *Historisch-Kritische Theaterchronik* review quoted in Chapter 1 describes a hectic scene at the dress rehearsal on 10 October, and the writer confused Salieri with the poet/stage director, presumably Boccherini: “An unusual circumstance is to be noted, that during the last rehearsal the music director supervised the scenery and the acting on stage, while the theatrical poet was in the orchestra distributing music.”¹¹¹

The second of the three collaborators named in the *Historisch-Kritische Theaterchronik* review, singer-turned-poet Domenico Poggi, was certainly in Vienna and at the Kärntnertortheater at the time of *La calamita*’s premiere. There is limited information about Poggi’s life before he traveled to Vienna, but his marriage to the soprano Clementina Baglioni in 1765 or 1766 joined him to a family of singers who were

¹¹⁰ Mosel quotes Salieri speaking about his collaboration with Boccherini on *Le donne letterate*: “Calzabigi rieth ihm, sie lieber mir anzuvertrauen, der, ein Anfänger in der Composition, wie er in der Dichtkunst, sich leichter mit ihm einverstehen würde.” Mosel, *Über das Leben Salieri*, ed. Rudolph Angermüller, 25-26. For more information on Boccherini, see Rice, *Antonio Salieri and Viennese Opera*, 45-46, 112, 148, 152-3, 211, 216; Daniel Heartz, *Mozart’s Operas* (Berkeley: University of California Press, 1990), 154-55; and Heartz, *Haydn, Mozart, and the Viennese School, 1740-1780* (New York: Norton, 1995), 425-27.

¹¹¹ *Historisch-Kritische Theaterchronik* 11 (29 October 1774): 166-67; quoted in Angermüller, *Antonio Salieri: Dokumente seines Leben*, 1:83, and in Rice, *Antonio Salieri and Viennese Opera*, 216.

very active in Viennese *opera buffa* during the years after Salieri's arrival in the city.¹¹² One of the most prominent *buffo* basses in Vienna between the mid-1760s and mid-1770s, Poggi created the roles of Saracca, *La calamita*'s boastful bully, and Fabrizio in Salieri's *La locandiera* (1773).¹¹³ In addition to his activities as a singer, Poggi also collaborated with Salieri as a librettist. *La calamita* was his second association with the composer in this capacity, following the adaptation of a Goldoni prose play for Salieri's 1773 operatic setting of *La locandiera*. This revised text met with praise from contemporary critics, and this positive reaction may have encouraged Salieri and/or Boccherini to engage Poggi when choosing collaborators for the revision of *La calamita*.¹¹⁴

The final librettist named in the review, Italian-born Giambattista Casti, acquired the honorary title of court poet at Florence in 1769 from the Joseph II's brother, Archduke Leopold.¹¹⁵ Casti visited Vienna for the first time in 1772 and through high-ranking connections was able to establish a working relationship with Salieri that eventually resulted in four operas.¹¹⁶ Although it is possible to document several of

¹¹² Rice, *Antonio Salieri and Viennese Opera*, 53. For a list of dates and locations of Poggi's performances throughout Europe, see Sartori, "Poggi, Giovanni Domenico" in *I libretti italiani a stampa dalle origini al 1800*, Indici II: 527-28.

¹¹³ Although it is probable that the role of Simone in Mozart's *La finta semplice* (1768) was written for Poggi as well, a lack of primary evidence for the original distribution of roles in this work has left Mozart scholars unclear on this point. Rice, *Antonio Salieri and Viennese Opera*, 53 n. 59.

¹¹⁴ "Beydes fand allgemeinen verdienten Beyfall ... Verschiedene Scenen machten gar ein entzückendes Vergnügen." *Theatralmanach von Wien, für das Jahre 1774*, 144-45, quoted in Rice, *Antonio Salieri and Viennese Opera*, 195.

¹¹⁵ Rudolph Angermüller and John Platoff, "Casti, Giovanni Battista," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:757.

¹¹⁶ These connections included Count Franz Xaver Rosenberg-Orsini who was at that time Leopold's prime minister and would later serve as manager of Vienna's court theaters. Rice, *Antonio Salieri and Viennese Opera*, 334.

Casti's visits to Vienna during the 1770s and 1780s, it remains uncertain whether he was there in 1774.¹¹⁷ He may have contributed to the adaptation of Goldoni's text during his visit of 1773, but none of the primary sources provide evidence that he was actually involved with the process. The *Historisch-Kritische Theaterchronik* is the only contemporary source that includes any direct attribution for the librettists of *La calamita*, and none of the available source material provides further information, so the facts remain unclear at this time.

The Libretto: Printed Sources

Goldoni's original text for Galuppi's 1752 setting of *La calamita de' cuori* appears in the eleventh volume of Giuseppe Ortolani's edition of the poet's complete works.¹¹⁸ In his catalog of Italian libretti printed before 1800, Claudio Sartori lists 21 distinct printed editions of Galuppi's setting of Goldoni's text dating from 1753 through 1768.¹¹⁹ In contrast, Sartori lists only two sources for the libretto of Salieri's setting of the adapted version of the *La calamita* text; both of these sources are discussed below.

The primary source for the 1774 version of the *La calamita* libretto was published for the 11 October premiere at Vienna's Kärntnertortheater. Archival copies of this

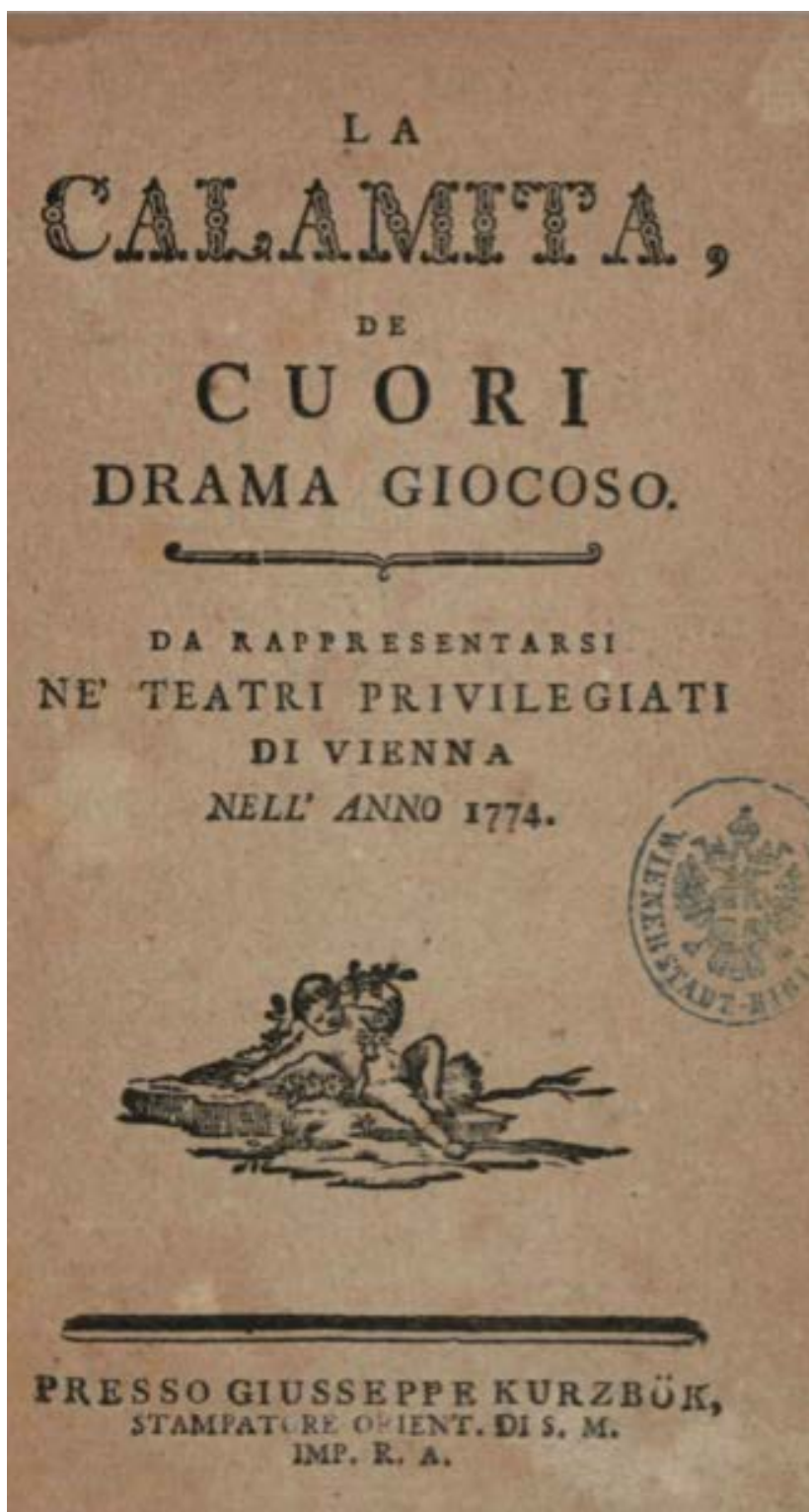
¹¹⁷ Rudolph Angermüller and John Platoff, "Casti, Giovanni Battista," in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:757-58.

¹¹⁸ Carlo Goldoni, *Tutte le opere di Carlo Goldoni*, 5th edition, ed. Giuseppe Ortolani (Milan: Mondadori, 1973), 1-47. For the comparisons between Goldoni's original text and the revised version created for Salieri's 1774 setting that are discussed in this dissertation and its appendices, I have used the version of Goldoni's text as it appears in the manuscript score for Galuppi's *La calamita de' cuori* (1752) held at Vienna's Österreichische Nationalbibliothek (Mus. Hs. 18058).

¹¹⁹ Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli, 1990), 2: 21-23.

publication exist in the Wien Bibliothek im Rathaus, Vienna (A-Wst, shelf mark A 15036); the Österreichische Nationalbibliothek, Musiksammlung, Vienna (A-Wn, shelf mark 641 432-A.5,1); the Reiss-Engelhorn-Museen, Mannheim, Museum Zeughaus (D-MHrm, shelf mark unavailable); the Országos Széchényi Könyvtár (Hungarian National Library), Budapest (H-Bn, shelf mark 207.001); and the United States Library of Congress (US-Wc shelf mark ML48. S9276). None of these copies bears a dedication, and the printed copy held at US-Wc is the only one to include the handwritten cast list. A transcription of this libretto appears in Appendix D below. The title page of the copy held at the Wien Bibliothek im Rathaus is reproduced in Figure I.2.1.

Figure I.2.1: Title page of the printed libretto for the Salieri premiere at the Kärntnertortheater, Vienna on 11 October 1774¹²⁰



¹²⁰ Reproduced with the permission of the Wien Bibliothek im Rathaus, Vienna.

A later version of the libretto exists in the collection of the Sächsische Landes-, Staats- und Universitätsbibliothek of Dresden (D-Dl, shelf mark MT.1389). This publication was released as a supplement to the performances of Salieri's opera at Dresden's Kleines Churfürstliches Theater on 11 and 14 December 1776 and on 29 October and 1 November 1777, and presents the libretto in Italian and German on facing pages. The title page bears the following text:

LA / CALAMITA / DE / CUORI / Drame giocoso / per Musica / da
rappresentarsi / Nel Piccolo Teatro / di S. A. S. E. di Sassonia. / Dresda, l'anno
1776.

DER / MAGNETSTEIN / der / Herzen. / Ein lustiges Singspiel, / aufgeführt / auf
dem kleinem Churfürstlich / Sächssischen Theater. / Dresden, im Jahr 1776.

The title page of this libretto is reproduced in Figure I.2.2.

Figure I.2.2: Title page of the printed libretto for Dresden performances of 1776 and 1777¹²¹



¹²¹ Reproduced with the permission of Sächsische Landesbibliothek - Staats- und Universitätsbibliothek, Dresden.

The 1774 Adaptation of Goldoni's Libretto

Goldoni's libretti were popular with Viennese audiences throughout the 1750s and 1760s, but his early texts often received revisions before Viennese composers of the 1770s set them to music.¹²² Goldoni's *drammi giocosi* of the 1750s featured fewer ensembles and shorter, simpler finales than his later works and often followed a set pattern: each is divided into three acts, the first of which opens with an introductory ensemble intended to set the mood, introduce the characters in a tableau-like setting, and provide an idea of what was to follow. The following two acts are peppered with multiple ensembles, a love duet between the two principal characters near the end of the third act, and action-packed ensemble finales.¹²³ These finales provided the opportunity for action to occur in a musical number, a feature of the drama that was present only in recitatives of earlier opera. About half of the Goldoni libretti presented in Vienna during the impresarial decade were revised to reflect changing tastes, and Salieri's *La calamita* was one of these adapted texts.¹²⁴

The differences between Goldoni's original text of 1752 and the revised version set by Salieri in 1774, however, were less than might be expected in a revised text.¹²⁵ Goldoni's original, set in a mix of five-, six-, seven-, eight-, ten- and eleven-syllable lines

¹²² Rice, *Antonio Salieri and Viennese Opera*, 211.

¹²³ For a detailed study of structure and style in Goldoni's libretti, see Ted Emery, *Goldoni as Librettist: Theatrical Reform and the drammi giocosi per musica* (New York: Peter Lang, 1991).

¹²⁴ See Chapter 1, fn. 51 for a description of the term "impresarial decade."

¹²⁵ To create this comparison between Goldoni's original libretto and the revised version created for Salieri's 1774 opera, I consulted the texts that appear in the manuscript copy of Galuppi's *La calamita de' cuori* (shelf mark Mus.Hs. 18058) and Salieri's autograph score *La calamita de' cuori* (Mus.Hs. 17839), both held at Vienna's Österreichische Nationalbibliothek.

of blank verse, was left mostly intact.¹²⁶ The majority of the variants between Goldoni's 1752 text and the revised setting of 1774 consist of replacements of aria texts and simple textual substitutions. These changes fail to make a significant impact on the progression of the story or character development in the revised version. The more significant differences between the two versions are detailed below in Tables I.2.1 through I.2.3; the Goldoni-Galuppi setting hereafter referred to as G/G, the Boccherini/Poggi/Casti-Salieri version as B/S.¹²⁷

Table I.2.1: Major changes between the Goldoni-Galuppi (G/G) and Boccherini/Poggi/Casti-Salieri (B/S) settings of *La calamita*

The aria 'Sperar il caro porto' appears in Act II, Scene XI in the Goldoni-Galuppi setting of the text and in Act I, Scene IX the Boccherini/Poggi/Casti-Salieri version ¹²⁸
The Act I, II, and III finales of B/S include <i>the parti serie</i> characters Albina and Armidoro, whereas these characters do not appear in the Act I and II G/G finales

¹²⁶ According to Rice, "the most common kinds of lines in eighteenth-century opera are *quinari*, *senari*, *settenari*, *ottonari*, *decasillabi*, and *endecasillabi*. (*Novenari* are very rare.)" See Rice, *Antonio Salieri and Viennese Opera*, xviii, for further explanation of this nomenclature.

¹²⁷ This list highlights the significant distinctions between the two texts but does not include minor alterations, e.g. changes in punctuation. Differences in wording between the two versions are indicated in the direct comparison of the two libretti in Appendix F by italicized and underlined text in a side-by-side comparison.

¹²⁸ The numbers listed in Figure I.2.6 correspond with the numbers I have assigned to aria, ensemble, instrumental movement, finale, and recitative of Salieri's and Galuppi's operas. These numbers are also reflected in the indexes to Salieri's and Galuppi's manuscript scores in Appendices B.1 and B.6. See the Abbreviations and Numbering System section in the front matter of this dissertation for a more complete explanation of numbering system used here.

Table I.2.2: List of arias and recitatives that appear in either G/G or B/S and not in the other source

‘Se il foco m’accende’ (G/G: Act I, Scene III) does not appear in B/S
‘Voglio stare in allegria’ (G/G: Act I, Scene VII) does not appear in B/S
‘Serbar fede à un cor fedele’ (G/G: Act I, Scene IX) does not appear in B/S
‘Son fuori di me!’ (B/S: Act I, Scene XI) does not appear in G/G
‘Noi altre femine’ (G/G: Act III, Scene IV) does not appear in B/S
‘Venga alfin Bellarosa, e qui mi veda’ (B/S: Act III, Scena ultima) does not appear in G/G

Table I.2.3: Expansions, contractions, and changes to aria texts between G/G and B/S

The aria ‘Figlia mia, se di marito’ (B/S: Act I, Scene V) is longer and has different text than the corresponding aria (‘Figlia badate à me’) that appears in G/G
The Act I, Scene VII recitative ‘E tal io bramo’ is missing text in B/S that had previously appeared in G/G
The two versions of the aria in Act I, Scene VII (G/G: ‘Maledetta gelosia’; B/S: ‘Quel bel valor m’accende’) are set to different texts
The Act I, Scene IX recitative ‘Olà, perché coll’armi?’ concludes with different texts in G/G and B/S
The Act I Finale (G/G: ‘Pensiamoci un poco, troviamoci il loco’; B/S: ‘Con fonda aritmetica’) are different texts, but share some common dialogue
The recitative in Act II, Scene V (G/G: ‘Dir a lui di potrebbe’; B/S: ‘Va pur pazzo sguaiato’) are set to different texts
The aria in Act II, Scene V (G/G: ‘Con la femina faccio così’; B/S: ‘Questi amanti affettati’) have different texts in the two settings
The Act II chorus ‘Bell’aure, che liete’ features different text for some choral passages in the two settings; reprise of the chorus has different titles in the two settings: G/G: ‘Nel seno Armidoro conserva

il tesoro di fede'; B/S: 'Bell'aure, che liete'
The dialogue in the Act II, Scene VII recitative 'Signor Pignone caro' is shortened in the B/S version
Act II, Scene IX, 'In verità colei' has different text in B/S
Bellarosa's aria in Act II, Scene X (G/G: 'Bella cosa è far l'amore'; B/S: 'Benedetti sian gl'amanti') are set to different texts
The first recitative in Act II, Scene XII, (G/G: 'In verità son stanca'; B/S: 'Se mi vuol favorir') are set different texts but share some common dialogue
The chorus does not appear in the Act II finale of G/G ('Signora Marchesa, Signora Contessa') but is used in the Act II finale of B/S ('Aiuto! Si desta un qualche scompiglio'); the text of Act II finale differs slightly in the two settings and B/S includes additional dialogue
Act III, Scene I recitative (G/G: 'V'assicuro ch'ho detto', B/S: 'Che vi par') have different titles in the two settings but share much of the same dialogue
The text of the Act III, Scene III aria 'Dolce rimedio al core' is expanded in the B/S version
Goldoni designated Act III, Scene IV as beginning with 'Io più volte ho provato' but the B/S version does not list this as a separate scene (meaning that although much of the texts corresponds from this point to the end of the act, the scene numbers do not)
The recitative 'Io più volte ho provato'; (G/G: Act III, Scene IV; B/S: Act III, Scene III) is shortened considerably in the B/S version
The title of the recitative in Act III, Scene V is different in the two settings (G/G: 'Lo conosco, lo so', B/S: 'Bravo, me ne consolo') but the dialogue is mostly the same
The Act III, Scene V aria (G/G: 'Begl'astri lucenti dell'idolo amato' and B/S: 'Pien d'ardir, costante e forte') are set to different texts, but both precede the Act III, Scene VI recitative 'E voi Signor Pignone'
The Act III, Scene VI recitative 'Siete dunque disposto' is considerably shortened in B/S
Act III, 'Scena Ultima' in B/S features several more recitatives and

an additional ensemble and is much longer than the same section in G/G ¹²⁹
The finale of Act III (G/G: ‘Torna amor nel nostro petto’; B/S: ‘Bravi! Bravi! è meglio pace’) feature different texts but with some common dialogue
The chorus is used in the B/S Act III finale, and does not appear in the G/G version

Additional differences between the two versions of the *La calamita* libretto arise in the varying treatment of the *parti serie* characters, Albina and Armidoro. In Goldoni’s libretti from the middle of the century, a clear distinction exists between the *parti serie* characters versus the commoners and servants who usually make up the ranks of the *di mezzo carattere* and *buffo* roles. *Parti serie* characters, often noblemen or high-ranking women, have the dignity of their social station maintained by their absence from the act finales.¹³⁰ Albina and Armidoro, who are absent from two of the act finales of the 1752 setting, take part in all of the action in the finales of the revised libretto of 1774. Neither version of the text states that Albina or Armidoro are of noble birth, however, and their participation in the act finales of Salieri’s setting negates their separation from the rest of the characters by dramatic device.

Salieri places greater technical demands on the singers performing the *parti serie* and *mezzo carattere* parts than he does on the *parti buffe*. These characters punctuate their statements with passages of coloratura in several arias, whereas the *buffo* characters often express themselves through syllabic textures and patter arias. By including Albina

¹²⁹ See the indexes for Salieri’s and Galuppi’s operas in Appendices B.1 and B.6 to compare the contents of the final scene of Act III in the two settings of *La calamita de’ cuori*.

¹³⁰ Rice, *Antonio Salieri and Viennese Opera*, 212.

and Armidoro in their act finales, Boccherini, Poggi, and Casti presented a different definition of the *parti serie* character that was stylistically similar to its forerunners but more connected to the action of the plot. In promoting these characters from passive observers to active participants in the ensemble finales, Salieri and his collaborators broke away from the established tradition in this resetting of Goldoni's text.

Appendix F provides a direct comparison between the contents of the 1752 and 1774 versions of the *La calamita* text; discrepancies between the two are highlighted with italics and have been underlined. The most obvious changes in the version of the libretto used by Salieri is the replacement of several aria texts, while the majority of the recitatives remain intact, and a shift of Armidoro's aria 'Sperar il caro porto' from the third act to the first. The decision by Boccherini, Poggi, and Casti to maintain the integrity of Goldoni's original poetry in the recitatives and majority of the arias secured the basic outline of the plot, and the relationships among the characters remained largely the same in the two versions of the text.

The printed libretto for the 1774 premiere and the text that appears in Salieri's autograph score contain only a few differences.¹³¹ Most of these minutiae consist of incongruities in spelling or slight changes in wording, and none of these is significant enough to alter the plot in any way.¹³² The only noteworthy alteration in the libretto's text between the autograph and the copies of the full score is the absence of the Act III arias 'Vada, vada il trombettiere' and 'Pien d'ardir costante e forte' from A-Wn 2, D-Dl, and

¹³¹ A list of the variants between these two sources appears in Appendix E.

¹³² The differences among the texts that appear in the copies of Salieri's score are negligible, and so few that they appear joined with the musical variants in Appendices C.1-4.

D-Bsb; these arias appear in the copy held at I-VIb, a point addressed in the discussion of the filiation theory below.

Chapter 3: The Musical Sources

Origin and Provenance

Salieri's autograph score for *La calamita de' cuori* is held at Vienna's Österreichische Nationalbibliothek (A-Wn 1) and bears shelf mark Mus.Hs.16508.¹³³ The Österreichische Nationalbibliothek holds only the full orchestral and vocal score of this opera, and no individual vocal or instrumental parts used in the Viennese performances of *La calamita* survive. The manuscript was donated to the Musiksammlung in 1831 by the Tonkünstler-Sozietät, a Viennese concert society founded in 1772 by Salieri's mentor Gassmann to raise money for the support of Viennese musicians' widows and orphans. Salieri joined this society in 1776, and the Tonkünstler-Sozietät inherited the manuscript for *La calamita* directly from the composer.¹³⁴ A-Wn 1 is divided into two bound volumes, and a description of this source (measurements, structure, significant erasures, *collettes*, gathering structure, and other notes) is provided in Appendix A.1; Appendix B.1 includes an index of the contents of A-Wn 1. The performing materials from the 1774 Viennese performances of *La calamita*, including the performing score and the individual parts, have been lost.

In addition to Salieri's autograph, several copies of the score of *La calamita* exist. The Österreichische Nationalbibliothek holds a second copy of *La calamita* by unknown

¹³³ The present discussion does not include information about the watermarks in each of the five primary sources of *La calamita de' cuori*. Though a study of these watermarks will likely assist in tracing the history of these manuscripts, there are no questions left unanswered about the relationship between the sources for which a study of the watermarks is necessary to answer. Limited information regarding the watermarks that appear in several of these sources is located in Appendices A.1-5 below, and this topic will be taken up in a later study.

¹³⁴ I am grateful to the librarians of the Österreichische Nationalbibliothek Musiksammlung for alerting me to this information about the autograph's provenance. Andrea Harrandt, e-mail message to author, 18 March 2011.

copyists, shelf mark Mus.Hs. 17839 (A-Wn 2).¹³⁵ The Hofkapelle donated the two bound volumes that comprise this manuscript to the Musiksammlung, though the year of this gift is unclear.¹³⁶ This source is comprised only of a full orchestral and vocal score of the opera and is not accompanied by any individual vocal or instrumental parts. A description of A-Wn 2 is located in Appendix A.2, and Appendix B.2 details this source's contents. I argue that additional copies held in Berlin, Vicenza, and Dresden were created from A-Wn 2, and the details pertaining to my theory of the filial relationship between these manuscript sources will be discussed below.

The Biblioteca Bertoliana in Vicenza, Italy holds an undated copy of *La calamita de' cuori* in three volumes made by unknown copyists, shelf mark CANNETI. IV.B.643 (I-VIb). This source contains only the full orchestral and vocal score of the opera; no individual vocal or instrumental parts for *La calamita* are held at the Biblioteca Bertoliana and if these materials ever existed, they are now lost. I-VIb is a part of the Francesco Canneti collection and was originally held at the Conservatorio di Musica di Vicenza, but has been on permanent loan to the Biblioteca Bertoliana since 1984.¹³⁷ I-VIb came to the Conservatorio di Musica di Vicenza as part of the collection of banker, singer, and amateur composer Carlo Serini. Serini was one of the first writers of the

¹³⁵ The copyists who created A-Wn 2 remain unknown, but may have been among the individuals working in Vienna at the time of Mozart's residence in the city. For information on music copying in Vienna in the later eighteenth century, see Dexter Edge, "Mozart's Viennese Copyists" (PhD diss., University of Southern California, 2001).

¹³⁶ I am grateful to Andrea Harrandt of the Österreichische Nationalbibliothek for providing the information on the provenance of Mus.Hs.17839.

¹³⁷ I am grateful to Adele Scarpari of the Biblioteca Bertoliana for her assistance in accessing this manuscript source.

twentieth century to devote attention to Salieri's music, and the first to do so in Italy.¹³⁸

In an essay that details Serini's efforts to bring awareness to Salieri's compositions in Italy, Licia Sirch points out that Serini held copies of the score and libretto of *La calamita de' cuori*, but no further information exists regarding his acquisition of either source.¹³⁹ A description of I-VIb is located in Appendix A.3, and an index of its contents appears in Appendix B.3 below.

The copy held at the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz (D-B) is located in the collections of the Musikabteilung under shelf mark Mus.ms. 19305. D-B comprises a full orchestral and vocal score of *La calamita* but is not accompanied by individual vocal or instrumental parts and if these materials ever existed, they are now lost. This undated manuscript, created by unknown copyists, was originally part of the music collection of Georg Daniel Pölchau (1773-1836). It was acquired by Staatsbibliothek zu Berlin, then called the Königliche Bibliothek zu Berlin, in 1841, but no records of Pölchau's purchase of the score or the library's acquisition of it exist.¹⁴⁰ Several alterations and additions to this manuscript indicate that it may have been used for a production of *La calamita de' cuori*: the arias 'Questi amanti affettati e svenevoli' and 'Benedetti sian gli amanti' are included in their original keys, as well as in transcriptions into different keys, likely created to accommodate different singers'

¹³⁸ See Carlo Serini, "Antonio Salieri," *Rivista musicale italiana* 32 (1925): 412-33.

¹³⁹ Licia Sirch, "Il contributo di Carlo Serini alla conoscenza di Antonio Salieri in Italia," in *Attorno al palcoscenico: la musica a Trieste fra Sette e Ottocento e l'inaugurazione del Teatro nuovo (1801)*, ed. Maria Girardi and Paolo Da Col (Sala Bolognese, Italy: Arnaldo Forni, 2001), 219-236. I am grateful to Umberto D'Arpa of the Conservatorio di Musica di Vicenza for calling my attention to these two sources of information on Serini.

¹⁴⁰ I am grateful to Roland Schmidt-Hensel of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung for providing me with this information on the provenance of this manuscript. Roland Schmidt-Hensel, e-mail message to author, 24 March 2011.

ranges; a large number of corrections and changes to the original notation were added by a different copyist, including changes in text and the addition of dynamics and expression markings; and in many of the arias that begin with an anacrusis, this partial measure is crossed out so that the arias begin on beat 1 of the first full measure. A description of D-B is located in Appendix A.4, and an index of its contents appears in Appendix B.4.

The Sächsische Landesbibliothek, Staats- und Universitätsbibliothek (D-Dl) in Dresden holds a manuscript that is likely to have been copied from D-B; this source, shelf mark Mus.3796-F-5. Though Biggi Parodi's thematic catalog indicates that the Sächsische Landesbibliothek, Staats- und Universitätsbibliothek holds a both a full score and set of parts for this opera, this information is inaccurate; this source contains only the full vocal and instrumental score and no parts.¹⁴¹ Though Salieri's *La calamita* was performed several times in Dresden in 1776 and 1777, the source D-Dl was not part of the Dresden court performance materials and the original performance score and parts are now lost. Rather, the manuscript referred to here as D-Dl was created as specimen copy for the Königliche Privat-Musikaliensammlung (Royal Private Music Collection) of the Kingdom of Saxony. A great part of the Königliche Privat-Musikaliensammlung was comprised of specimen copies of scores never used in performance, and these materials were incorporated into Dresden's Königliche Öffentliche Bibliothek (Royal Public Library) in 1896; the materials in the Königliche Öffentliche Bibliothek were eventually combined with several other collections to form a portion of the holdings at the Sächsische Landesbibliothek. D-Dl was created in 1776 by Johann Gottlieb Haußstädler

¹⁴¹ Elena Biggi Parodi, "La calamita de' cuori," in *Catalogo tematico delle composizioni teatrali di Antonio Salieri: Gli autografi*, vol. 8 of *Strumenti della ricerca musicale* (Lucca, Italy: Libreria Musicale Italiana, 2005), 130.

(1730c-1800c, active between the years of 1749 and 1784), who served as the personal copyist of composer Johann Michael Breunich in Warsaw during the 1740s and 50s before accepting a position as a copyist at the Dresden court.¹⁴² It is likely that the performance materials related to the Dresden productions of Salieri's *La calamita de' cuori* are now lost.¹⁴³ A description of D-DI is located in Appendix A.5, and Appendix B.5 provides an index of its contents.

Copies of individual arias from *La calamita* are scattered throughout the globe. They are currently located at Vienna's Gesellschaft der Musikfreunde in Vienna; the Bischöfliche Zentralbibliothek, Proschesche Musikabteilung in Regensburg, Germany; the Bibliothèque du Conservatoire in Paris; Stockholm's Musik- och teaterbiblioteket; the United States Library of Congress; and the Boston Public Library.¹⁴⁴ Because these fragments are incomplete and their provenance is unclear, they have not been collated here.

Lastly, the United States Library of Congress holds a manuscript copy of the complete score of *La calamita de' cuori* (US-Wc, shelf mark M1500.S19 C2 Case). The Library of Congress purchased this copyist's score on 18 July 1914 from the Berlin-based

¹⁴² Haußstädler's association with Breunich is mentioned in Alina Żórawska-Witkowska, "The Saxon Court of the Kingdom of Poland," in *Music at German Courts, 1715-1760*, ed. Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Rochester, NY: The Boydell Press, 2011), 66. The RISM record for D-DI lists Haußstädler as the copyist; this record may be accessed at <https://opac.rism.info/search?id=211010510>. RISM has also published an essay by Ortrun Landmann entitled "Notes on the Music Copyists of the Dresden Court, 1720-1850" that provides samples of Haußstädler's handwriting; this resource is available at <http://www.rism.info/en/publications/reports-iaml-2010/landmann.html>.

¹⁴³ I am grateful to Karl Geck of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek for providing me with this information on the provenance of this manuscript. Karl Geck, e-mail message to author, 18 March 2011.

¹⁴⁴ In her thematic catalog of Salieri's operas, Elena Biggi Parodi provides details on the sources of individual arias held at each of these libraries as part of the entry on *La calamita de' cuori*. Biggi Parodi, *Catalogo tematico Salieri*, 131-32.

antiquarian book dealer Leo Liepmannssohn. Liepmannssohn was a major European dealer of rare books in the early twentieth century and made a substantial contribution to the Library of Congress's antiquarian book holdings; this copy of *La calamita*, along with approximately 169 other titles, were ordered by the Library of Congress on 3 June 1914 from Liepmannssohn's published catalog of editions (no. 186).¹⁴⁵ No record of Liepmannssohn's acquisition of this manuscript exist, and because of a lack of information on its provenance and the gap of 140 years between Salieri's composition of *La calamita* and the first record of this manuscript, I have not taken it into account in my filiation theory or variants lists.

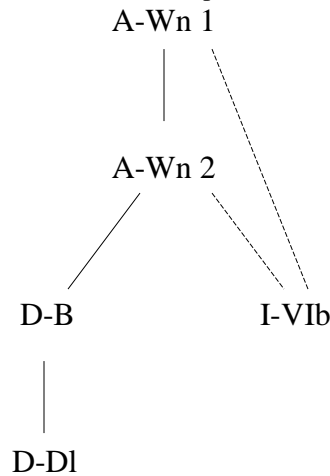
Stemma of *La calamita de' cuori*

The manuscript sources of Salieri's *La calamita de' cuori* have been collated here for the first time, and the variants provide evidence in support of a theory about the filiation of these copies. My stemma (Figure I.3.1) illustrates a possible relationship between Salieri's autograph score for *La calamita de' cuori* (A-Wn 1) and the four primary copies (A-Wn 2, D-B, I-VIb, and D-DI).¹⁴⁶

¹⁴⁵ This accession, number 211367, is detailed as part of the "Library of Congress Archives, Order Division Series" (call number Microfilm 20,283, Reel 27). I am grateful to Kevin LaVine of the Library of Congress Music Division for calling my attention to this accession record and providing details regarding the provenance of this manuscript source.

¹⁴⁶ This stemma was created on the basis of the relationship between the music and text in each manuscript.

Figure I.3.1: Filial relationship between the five manuscript sources of Salieri's *La calamita de' cuori*



Appendices C.1-4 detail the musical and textual variants between Salieri's autograph and each of the copies. My collation revealed that the manuscripts contain both accidental scribal errors and substantive variants. Scribal errors include small changes: missing or incorrect accidentals, dynamics, or articulation markings; wrong notes; small textual changes like spelling errors or differences in punctuation or capitalization; and other small variants that could be attributed to an oversight on the part of the copyist. Though these accidental scribal errors do not carry meaning for interpreting the music and text, they can be significant if copied 'as is' into another score. There were also substantive variants including deletion, addition, substitution, or reordering of arias; transposition of arias to a different keys; significant changes in text; and large alterations like paste-overs (*collettes*) or extensive crossings out and replacement of notation. Unlike accidental scribal errors, these variants do carry meaning by reflecting deliberate changes and creating alternate readings of Salieri's original text and music.¹⁴⁷ Scribal errors as

¹⁴⁷ Due to the overall length of Salieri's opera, there is more possibility for errors than in shorter works. Though the scribal errors listed in Appendices C.1-4 are numerous, the substantive variants between the autograph of *La calamita* and the four copies are not so extreme that there is a need to designate any of these copies as independent sources.

well as substantive variants provided evidence that led to the proposed relationship between the autograph and the four copies outlined above.

A-Wn 1 is the only autograph, and it served as the archetype to which the four other copies were compared; as stated above, any performing materials with a clear connection to Salieri are now lost. A-Wn 2 is the closest to a faithful transcription of the notation in A-Wn 1 and transmits a limited number of scribal errors and substantive variants, so it is almost certain that this copy was created directly from the autograph.¹⁴⁸ The great number of concordances between A-Wn 1 and A-Wn 2 provides proof of the direct connection between the two manuscripts: 31 of the 44 recitatives in A-Wn 2 are exact copies of the text and notation that appears in A-Wn 1. Furthermore, 25 of the 77 arias, ensembles, instrumental movements, and recitatives in A-Wn 2 contain five or fewer scribal mistakes. The overwhelming majority of discrepancies between the two sources are minor oversights on the part of the copyist: missing dynamics, incorrect or missing articulation markings, isolated instances of wrong notes, incorrect rhythms, etc. An example of this type of minor incongruity occurs in measure 34 of the aria ‘Tagliar braccia? Bagatelle!’. In A-Wn 1, the notation indicates that the first violin should play a rhythmic figure comprised of dotted eighth notes tied to sixteenth notes followed by two quarter notes, marked staccato. The copyist of A-Wn 2 neglected to add the dots, flags, and articulation markings, resulting in a measure with six quarter notes and no articulation markings. Though this kind of scribal error can cause confusion, it is not significant enough to be labeled a substantive variant or alternate reading. Examples I.3.1

¹⁴⁸ See Appendix C.1 for a complete list of the variants between A-Wn 1 and A-Wn 2.

and I.3.2 reproduce the notation in measure 34 of ‘Tagliar braccia? Bagatelle!’ as it appears in the violin I parts of A-Wn 1 and A-Wn 2.

Example I.3.1: Reading of ‘Tagliar braccia? Bagatelle!’, m. 34, violin I in A-Wn 1¹⁴⁹



Example I.3.2: Reading of ‘Tagliar braccia? Bagatelle!’, m. 34, violin II in A-Wn 2¹⁵⁰



Few substantive variants between A-Wn 1 and A-Wn 2 exist, and each of these could be explained either as revisions made by Salieri at the time that A-Wn 2 was copied, in preparation for a revival of the work, or when Salieri completed a large-scale survey and revision of his operatic scores in 1822.¹⁵¹ The most significant differences between A-Wn 1 and A-Wn 2 appear in the chorus ‘Bell’aure, che liete’. Notes, rhythms, and even the number of measures in ‘Bell’aure, che liete’ are notably different in these

¹⁴⁹ Reproduced with the permission of the Österreichische Nationalbibliothek, Vienna.

¹⁵⁰ Reproduced with the permission of the Österreichische Nationalbibliothek, Vienna.

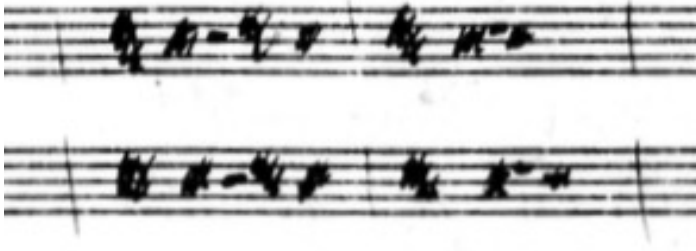
¹⁵¹ According to a passage quoted in Mosel, Salieri read through his collection of autographs in 1822 and made revisions to his original notation. Mosel, *Über das Leben Salieri*, 199-200. Rice cautions that because of these revisions, differences between Salieri’s autograph scores and the copies of his operas might represent variants from Salieri’s original intention. Rice, *Antonio Salieri and Viennese Opera*, 5-6. The revisions I discuss here were made to the copy A-Wn 2 and not Salieri’s autograph score A-Wn 1, so it is impossible to determine who made the changes and when they were completed.

two sources.¹⁵² The other substantive variants are much less extreme. These differences are often small changes like the ones seen in the violin I and violin II parts at measures 65 and 66 of the aria ‘Quel bel valor m’accende’: in A-Wn 1, the second violin is independent from violin I but in A-Wn 2, all violins play in unison. Another example of this type of variant occurs in the oboe I and II lines in the first four measures of the aria ‘Si vanta, si dice’. In A-Wn 1, the oboes have an independent line, but they are directed to play in unison with the violins during these same measures in A-Wn 2. Though the two sources exhibit several differences of this kind, such insignificant changes are not compelling enough to indicate a separation between the sources A-Wn 1 and A-Wn 2 in the stemma proposed in Figure I.3.1.

More often, the differences between A-Wn 1 and A-Wn 2 are examples of notation that has been crossed out in the autograph but appears intact in A-Wn 2, and this strengthens the argument that A-Wn 1 served as the source for A-Wn 2. In the A-Wn 1 version of the aria ‘Quel bel valor m’accende’, Salieri crossed out the notation he had originally written into the horn I and II parts in measures 66 and 67 (see Example I.3.3 below). These notes are included in A-Wn 2, as is shown in Example I.3.4.

¹⁵² A-Wn 2 matches I-VIb, D-B, and D-DI for much of ‘Bell’aure che liete’, a piece of evidence that strengthens the argument that A-Wn 2 served as a source for one or more of these copies. The relationship between A-Wn 2, I-VIb, D-B, and D-DI will be discussed in more detail below.

Example I.3.3: Reading of 'Quel bel valor m'accende', mm. 66-67, horn I and II in A-Wn 1¹⁵³



Example I.3.4: Reading of 'Quel bel valor m'accende', mm. 66-67, horn I and II in A-Wn 2¹⁵⁴



A more substantial example of notation that has been crossed out in A-Wn 1 but appears intact in A-Wn 2 occurs in measures 74 through 83 of the aria 'Tagliar braccia? Bagatelle!'. The notation for all parts has been crossed out in A-Wn 1, but A-Wn 2 reflects Salieri's original notation from A-Wn 1 for these ten measures. Examples I.3.5 and I.3.6 below reproduce this portion of 'Tagliar braccia? Bagatelle!' as it appears in sources A-Wn 1 and A-Wn 2. Example I.3.5 shows measures 69 through 89; the crossed out portion is comprised of measures 74 through 83. The handwriting is smaller and neater in A-Wn 2, so Example I.3.6 shows only measures 74 through 83 and this notation matches the section that is crossed out in Example I.3.5.

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¹⁵⁴ Reproduced with the permission of the Österreichische Nationalbibliothek, Vienna.

Example I.3.5: Reading of 'Tagliar braccia? Bagatelle!', mm. 68-89 in A-Wn 1¹⁵⁵



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Example I.3.5 continued

A handwritten musical score on aged paper, featuring a large diagonal cross drawn across the upper staves. The score is for a choir and instruments, with the following parts labeled on the left:

- Cor:
- Ob:
- W
- Vcl
- Fag

The vocal parts (Cor, Ob, W, Vcl, Fag) are written on staves with lyrics in Italian. The lyrics are:

Fare il mio valor. Togli la braccia, non a niuno. Troncar teppa, non a

The instrumental parts (W, Vcl, Fag) are written on staves with musical notation. The score is written in a historical style, with a large diagonal cross drawn across the upper staves, possibly indicating a revision or a specific performance instruction.

Example I.3.5 continued

Handwritten musical score for a vocal solo, featuring multiple staves with notes, rests, and lyrics in Italian. The score is written on aged, slightly stained paper. The lyrics are: *inferno niente niente. con un colpo o sia fendente tagliar braccia troncar teste, tagliar busti, e ora:*

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). There are also markings like *cresc.* (crescendo) and *dim.* (diminuendo). The notation is in a historical style, possibly from the 18th or 19th century.

Example I.3.6: Reading of 'Tagliar braccia? Bagatelle!', mm. 74-83 in A-Wn 2¹⁵⁶



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In addition to the evidence uncovered in the comparison of notation in these two scores, the provenance of A-Wn 2 supports a direct relationship between Salieri's autograph score and this copy. A-Wn 2 was the property of the Hofkapelle and was likely created as a fair copy of Salieri's autograph at the time of *La calamita*'s composition and first performances. Because of this combination of provenance and correspondence between the two sources, I have designated Salieri's autograph, A-Wn 1, as the source for the copy A-Wn 2.

In the stemma in Figure I.3.1, A-Wn 2 is proposed as the source for D-B, and D-B as the source for D-Dl. This connection is supported by the results of the common error method: when several copies agree on the same error, it stands to reason that this error originated from a common ancestor.¹⁵⁷ A clear example of a common error that links A-Wn 2 to these copies occurs in measure 11 of the Act I recitative 'Queste donne, io lo so, m'odiano tutte'. In A-Wn 1, Salieri wrote out several measures following measure 11, including half of a measure that appears in the next system. At a later time, either sometime shortly after the performances of *La calamita* or during Salieri's revisions of his scores later in his life, Salieri amended his original idea for measure 11 and crossed out all of the notation on the following system but did not cancel out this last half measure. Regardless of the time that Salieri made this change, the copyists of A-Wn 2 did not notice the erroneous half-measure that follows measure 11 and copied these two beats into the new score. This mistake is carried over into D-B and D-Dl.

Several instances of the notes and text matching in A-Wn 2, D-B, and D-Dl, but differing from the readings of A-Wn 1 also support this proposed filial relationship between A-Wn 2, D-B, and D-Dl. These include the violin I, violin II, and viola lines at

¹⁵⁷ For more information on the common-error method, see Grier, *Critical Editing of Music*, 63-67.

measure 39 of the aria ‘Tagliar braccia? Bagatelle!’; the tenor line at measure 6 and the violin II and viola parts at measure 8 of the aria ‘Recipe di quelli occhi’; measures 1 through 4 of the aria ‘Si vanta, si dice’; and multiple locations in the aria ‘Questi amanti affettati e svenevoli’, the chorus ‘Bell’aure, che liete’, and the recitative ‘Viva, viva Armidoro’. The Act II ensemble finale ‘Aiuto! Si desta un qualche scompiglio’ contains a clear examples of the relationship between the autograph and these three copies: measure 88 is crossed out in A-Wn 1 but this material is included in A-Wn 2, and D-B and D-Dl transmit same notes and text that appears in A-Wn 2. Many more examples of connections between A-Wn 2, D-B, and D-Dl are outlined in Appendices C.1, C.2, and C.3, but they are too numerous to list here.

It is unclear whether A-Wn 1 or A-Wn 2 was the source for I-VIb. There are multiple instances of agreement between A-Wn 1, A-Wn 2, and I-VIb, and of their disagreement with D-B and D-Dl: for example, the recitative ‘Udiste? Sì, purtroppo’ is 28 measures long in A-Wn 1, A-Wn 2, and I-VIb, while this same recitative is three measures shorter and missing the last line of text in D-B and D-Dl. I-VIb transmits two arias, ‘Vada, vada il trombettiere’ and ‘Pien d’ardir costante e forte’, that do not appear in any of the other sources, including A-Wn 2. This manuscript also includes far fewer scribal errors and substantive variants from A-Wn 1 than either D-B or D-Dl. In the example of the phantom half-measure in ‘Queste donne, io lo so, m’odiano tutte’ described above, I-VIb does not transmit the same mistake that appears in A-Wn 2, D-B, and D-Dl.

However, despite the numerous other correlations between I-VIb and A-Wn 1, it is impossible to make a definitive statement that the autograph was the source for I-VIb.

As will be shown below in the discussion of a paper paste-over that appears in D-B, there is a significant connection between I-VIb and A-Wn 2;¹⁵⁸ because of this ambiguity, the vague relationship of I-VIb to A-Wn 1 and A-Wn 2 is indicated by dotted lines in the stemma in Figure I.3.1

The theory that D-B served as a source for D-DI is supported by several places where text in D-B has been crossed out and replaced with new text in the same source, but only the replacement text appears in D-DI. In measures 19 through 21 of the recitative ‘Signor Pignone caro’, the texts of A-Wn 1, A-Wn 2, and I-VIb each read “colla donna gentil mi farò onore”. Though D-B originally included this same text, it was later crossed out and replaced in this same source with “io più d’ogn’altro saprò farmi onore.” D-DI transmits only “io più d’ogn’altro saprò farmi onore.” Examples I.3.7 and I.3.8 show the relationship between the readings of mm. 19-21 of ‘Signore Pignone caro’ in D-B and D-DI.

Example I.3.7: Reading of ‘Signore Pignone caro’, mm. 19-21 in D-B¹⁵⁹



¹⁵⁸ See below.

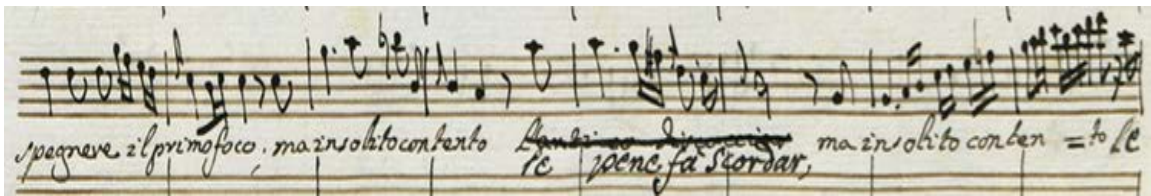
¹⁵⁹ Reproduced with the permission of the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz.

Example I.3.8: Reading of ‘Signore Pignone caro’, mm. 19-21 in D-DI¹⁶⁰



Another example of the replacement of text in D-B and the reflection of the new text in D-DI occurs at measures 47 through 49 and measures 51 through 53 of the aria ‘Dolce rimedio al core’. The text in these measures in A-Wn-1, A-Wn 2, and I-VIb reads “l’antico discacciar”; this was also the original text of these measures in D-B, but it was crossed out and replaced with “la pene fà scordar” in D-B. Only “la pene fà scordar” appears in D-DI. Examples I.3.9 and I.3.10 show these readings of ‘Dolce rimedio al core’ in D-B and D-DI, respectively.

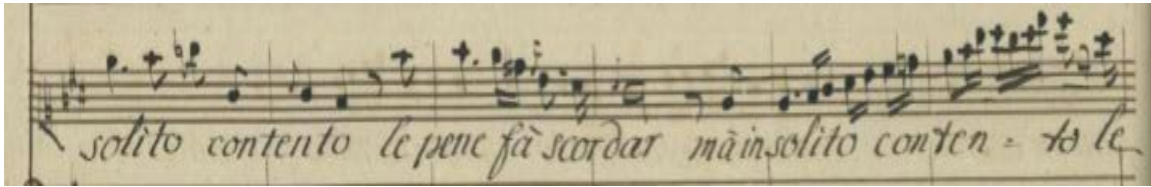
Example I.3.9: Reading of ‘Dolce rimedio al core’, mm. 46-51 in D-B¹⁶¹



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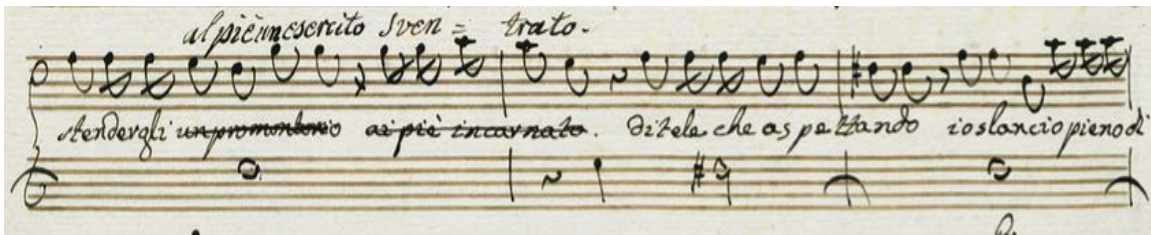
¹⁶¹ Reproduced with the permission of the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz.

Example I.3.10: Reading of ‘Dolce rimedio al core’, mm. 46-51 in D-DI¹⁶²



A third instance of a change in text that supports a connection between D-B and D-DI occurs at measures 4 and 5 of the recitative ‘Venga alfin Bellarosa, e qui mi veda’. Like A-Wn 1, A-Wn 2, and I-VIb, the original text of D-B reads “stender gli un promontorio ai piè incarnato”; this was crossed out in D-B and replaced with the more colorful phrase “stender gli al piè un esercito sventrato.” Only this new text appears in D-DI. Examples I.3.11 and I.3.12 illustrate the difference in the readings of these measures in D-B and D-DI.

Example I.3.11: Reading of ‘Venga alfin Bellarosa, e qui mi veda’, mm. 4-6 in D-B¹⁶³



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Example I.3.12: Reading of ‘Venga alfin Bellarosa, e qui mi veda’, mm. 4-5 in D-Dl¹⁶⁴



Further evidence for the connection between D-B and D-Dl appears in the form of added dynamic markings in measure 73 of the Act II ensemble finale ‘Aiuto! Si desta un qualche scompiglio’. These dynamic markings, which do not appear in A-Wn 1, A-Wn 2, or I-VIb, were added to D-B in a different hand after the manuscript was created. These dynamics also appear in D-Dl.

Though the connections outlined above provide plentiful support for the filial relationships between these five sources, the clearest piece of evidence for the stemma in Figure I.3.1 appears in the contents of a paper *collette* glued over the first few beats of the choral reprise of ‘Bell’aure, che liete’ in D-B. This paste-over covers an eighth note anacrusis and the first beat of the first full measure of this chorus, but the original notation beneath the *collette* is still legible. An evaluation of these alternate readings and of their relationship to the music in A-Wn 1, A-Wn 2, I-VIb, and D-Dl reveals the following:

- A-Wn 1 and A-Wn 2 transmit slightly different sets of notes and rhythms from one another;
- A-Wn 1 and I-VIb are somewhat dissimilar;

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- A-Wn 2 and I-VIb are almost identical and close enough that it reasonable to conclude that A-Wn 2 could have been the source for I-VIb;
- the notation *under the paste-over* in D-B is identical to I-VIb and only slightly different from A-Wn 2;
- the notation *on the paste-over* in D-B is exactly the same as the notation in D-Dl.

This evidence supports the theory that A-Wn 1 was the source of A-Wn-2; A-Wn 2 *may* be the source for I-VIb; A-Wn 2 was the source for D-B; and D-B was the source for D-Dl. Examples I.3.13 through I.3.18 show the notation as it appears in each of these sources.

Example I.3.13: Notation of 'Bell'aure, che liete' in A-Wn 1, mm. 1-8¹⁶⁵

Handwritten musical score for 'Bell'aure, che liete' from A-Wn 1, measures 1-8. The score includes staves for Flauto, Corni, Trombe, Tromboni, Fagotti, Violini, and Contrabbassi. The lyrics 'Bell'aure, che liete' are written under the vocal line.

¹⁶⁵ Reproduced with the permission of the Österreichische Nationalbibliothek, Vienna.

Example I.3.14: Notation of 'Bell'aure, che liete' in A-Wn 2, mm. 1-10¹⁶⁶

Violini I
Violini II
Violini III
Violini IV
Flauti I
Flauti II
Flauti III
Flauti IV
Violoncelli I
Violoncelli II
Contrabbassi
Timpani

Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete
Bell'aure, che liete

Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto
Tempo di Minuetto

G. Haydn

¹⁶⁶ Reproduced with the permission of the Österreichische Nationalbibliothek, Vienna.

Example I.3.15: Notation of 'Bell'aure, che liete' in I-VIb, mm. 1-5¹⁶⁷

Handwritten musical score for 'Bell'aure, che liete' in I-VIb, mm. 1-5. The score is written on 15 staves. The top staves are for Violini (Violins), Flauti (Flutes), Corni (Horns), Soprano, Alto, and Coro (Chorus). The bottom staves are for Tieni (Tenors), Bassi (Basses), and various woodwinds including Flauti, Oboi, Clarineti, Fagotti (Bassoons), Trombe (Trumpets), and Tromboni (Trombones). The lyrics 'Bell'aure, che liete d'intorno spirante la fiamma vive' are written below the vocal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

¹⁶⁷ Reproduced with the permission of the Biblioteca Bertoliana, Vicenza.

Example I.3.16: Notation of 'Bell'aure, che liete' in D-B *below* paste-over, mm. 1-11¹⁶⁸

Handwritten musical score for 'Bell'aure, che liete' in D-B below paste-over, mm. 1-11. The score is on aged paper with multiple staves. The top staff is a vocal line with lyrics 'Bell' au re che'. Below it are several instrumental staves, including a piano (p.) and a violin (Violone). The notation is in a historical style with various clefs and time signatures. The page number '123' is visible in the top right corner.

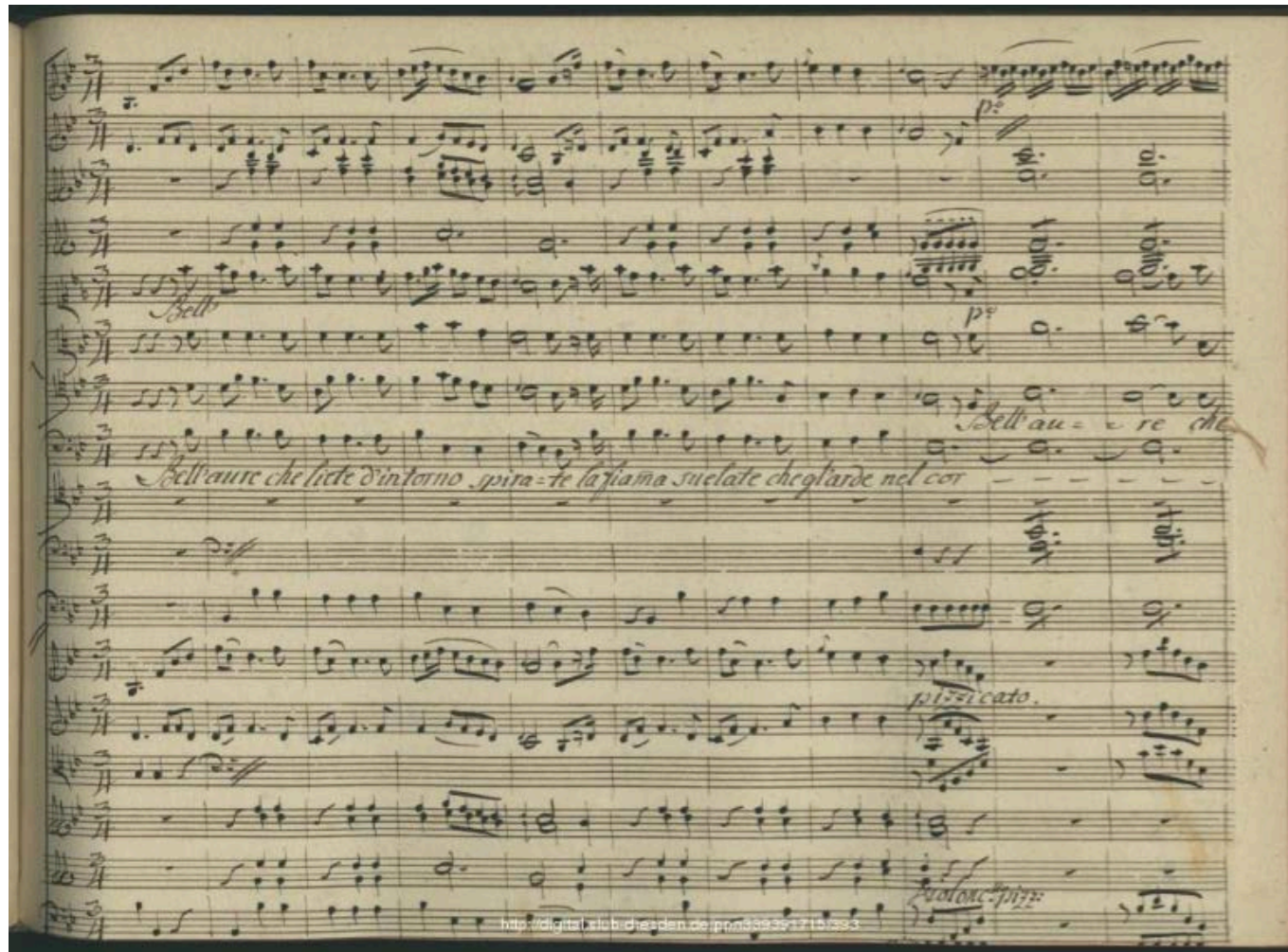
¹⁶⁸ Reproduced with the permission of the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz.

Example I.3.17: Notation of 'Bell'aure, che liete' in D-B *on* paste-over, mm. 1-11¹⁶⁹

The image shows a handwritten musical score for a piece titled 'Bell'aure, che liete'. The score is written on two pages, numbered 122a and 123. It is a complex orchestral work with multiple staves for various instruments. The instruments listed on the left include Flute, Clarinet, Cor Anglais, Corno, Corno, Tromba, Fagotto, Violini, Violoncello, and Contrabbasso. The vocal line is also present, with the lyrics 'Bell' aure, che liete'. The notation is in 18th-century style, featuring many accidentals and dynamic markings such as 'p.' and 'pizz.'. The score is written in D-B on paste-over, and the measures shown are mm. 1-11.

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Example I.3.18: Notation of 'Bell'aure, che liete' in D-DI, mm. 1-11¹⁷⁰



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Physical Description of the Autograph Score

Salieri's autograph manuscript, designated in the present study as A-Wn 1, comprises two bound oblong volumes covered in green-marbled cardboard with leather spines. The first volume of 112 paper folios includes Act I and measures 235 by 315 millimeters; the second volume of 154 folios contains Acts II and III and measures 230 by 315 millimeters. Inconsistencies in stave lengths and the width of measures likely indicate that Salieri ruled and prepared each page as he composed the score. The paper is ruled according to the number of staves needed for each aria, ensemble, recitative, or instrumental section, either 10 or 12 staves.¹⁷¹ Each aria, ensemble, recitative, and instrumental movement requires different personnel and instrumentation in order to follow the plot of the opera, and therefore each section calls for a varying number of staves. The staves on each page are evenly spaced, and every page includes the number of lines for the requisite instrumentation and personnel. This exact correlation indicates that these volumes were probably bound after the act of composition was completed.

The folios of A-Wn 1 are numbered in an unknown hand. These numbers, each referring to the recto and verso side as a single folio, appear on the recto side of every tenth folio in the upper right corner.¹⁷² All arias and ensembles are numbered consecutively in the upper left corner, possibly so they could be separated from the rest of the score. The presence of these numbers, as well as many instances of crossings-out and

¹⁷¹ See Appendix A.1 for a catalog of the contents and number of staves specific to each gathering of A-Wn 1.

¹⁷² I have assigned each single sheet in this manuscript a number accompanied by the suffix *r* or *v* to designate the recto (front) or verso (back) side of the leaf. James Grier describes several methods of assigning foliation to manuscript pages, and I have chosen the *r-v* system for its simplicity. James Grier, *The Critical Editing of Music: History, Method, and Practice* (New York: Cambridge, 1996), 221-22.

erasures, seems to indicate that 1A-Wn was intended as a working copy rather than as an elaborate presentation score.

The gatherings that comprise the two volumes of 1A-Wn each contain between one and five bifolia, large sheets folded in half and sewn together to form a booklet of single leaves (folios). I have characterized these gatherings by the number of single leaves, rather than the number of bifolia that they contain: an exponent of ⁴ refers to a *binio* gathering comprising two bifolia joined to create four single leaves or eight pages, a ⁶ represents a *ternio* of three bifolia comprised of six leaves or twelve pages, and so on.¹⁷³ Salieri specified the order of these gatherings by including a sequence of Arabic numerals in the upper right corner of the first page of several gatherings; these “signed” gatherings are indicated below with letters. Numbers represent the gatherings left unsigned by the composer, i.e. those bearing no identifying markings related to the gathering structure.

The two volumes of 1A-Wn also include instances of leaves added to the beginning or end of gatherings; leaves added to the beginning of a gathering are indicated here by the Greek letter chi (χ) and added leaves by a plus sign and the lower-case Roman numeral i (+i). The exact location of leaves that have been added to the middle of a gathering appears as a decimal (no superscript) after the gathering number: for example, 9⁴(9.4+i) indicates that a leaf has been added after the fourth folio of the ninth gathering. Missing leaves are indicated by a minus sign (-) preceding the gathering number

¹⁷³ Philip Gaskell describes this terminology in detail in *A New Introduction to Bibliography* (New Castle, DE: Oak Knoll Press, 1995), 80-83.

followed by a decimal indicating the location of the missing leaf, e.g. -11.2 represents the missing second leaf of the eleventh gathering.¹⁷⁴

My collation of the gathering structures of the two volumes that make up the autograph is given here:¹⁷⁵

Volume 1 (Act I): 25 gatherings

$\chi 1^4 A^2 B^4 C^6 D^4 E^8 F^6 G^8 H^2 I-K^4 L-M^6 N^4 \chi O^4 \chi P^4 \chi Q^2 \chi R^2 S^2 T-W^4 \chi X^4$

Volume 2 (Act I, II): 34 gatherings

$1^4 2^{10} 3^2 4^1 +i 5^8 (5.3+i) 6^8 \chi 7^4 8^2 9^4 (9.4+i) \chi 10^2 11^{10} (-11.2, 7-9) 12^2 +i 13-14^4 15^2 +i 16^6 17^8 18^2 (18.4 +i) \chi 19^6 20^4 21^8 A^2 B-C^4 D^6 E^4 F^2 G-H^4 I^2 J^1 K^4 +i L^4 M^4 +i$

See Appendix A.1 for a detailed table of contents of each of these gatherings.

Appendices A.2 through A.5 provide information about the contents and gathering structure of each of the four primary copies of *La calamita de' cuori*.

¹⁷⁴ Gaskell outlines the principles behind creating formulas like the ones below in *A New Introduction to Bibliography*, 328-32. The purpose of these formulas is to show how books are constructed by detailing the format and collation of gatherings and individual folios, and to provide a system of reference to each part of the book. Gaskell, *A New Introduction to Bibliography*, 328.

¹⁷⁵ I have chosen to use the term “gathering” here to describe the series of leaves sewn together to create these volumes. Some authors use this term interchangeably with “fascicle,” which is incorrect. Grier provides a thorough explanation of the structure of manuscripts, including the formation of gatherings, in Appendix B of *The Critical Editing of Music*, 222.

**Part II: Operatic Binary Form in *drammi giocosi* by Salieri and
his Contemporaries**

Chapter 4: Operatic Binary Form in the Mid- to Late-Eighteenth Century

A variety of musical forms are represented in the solo arias, ensembles, and instrumental movements of Salieri's *La calamita de' cuori* and the other *drammi giocosi* discussed in this dissertation: operatic rondòs, ternary forms, bi- and tripartite through-composed designs, strophic songs, five-part rondos, and binary structures each play a role in furthering the drama of these comic operas.¹⁷⁶ A single structural pattern, however, defines the overwhelming majority of solo arias and vocal ensembles in *drammi giocosi* by Salieri and his mid-century predecessors. What I term "operatic binary form" is the most frequently used form in these works, represented in 62 of the 112 arias analyzed for this study.¹⁷⁷ As I demonstrate here, operatic binary form features a flexible tonal plan that these composers easily crafted into several variations of this structure.

This analysis demonstrates for the first time how Salieri treated form with subtlety and finesse in one of his earliest operas. Observations of tonal design, motivic and thematic relationships, formal function, and significant design elements including ritornelli, cadence structure, and changes in texture and character in the overture, all arias, instrumental and choral movements, and the finale of *La calamita* show that Salieri's use of form is complex and sophisticated. A study of the operatic forms of Salieri's peers revealed that operatic binary form was pervasive throughout many *drammi giocosi* of the middle and later decades of the eighteenth century. Though other scholars have discussed the operatic binary form model, no previous study has provided a clear

¹⁷⁶ Galuppi's *La calamita de' cuori* also includes several da capo arias. The A sections of these structures are in operatic binary form, so they will be discussed in more detail below. See the section titled "Operatic Binary Form and Compound Forms in Arias by Salieri's Contemporaries" in Chapter 6 of this dissertation.

¹⁷⁷ As stated above, the presence of this form in sacred music and choruses of the eighteenth century may render "vocal binary form" as a more accurate label for this structure; this topic provides the basis for future research on the music of Salieri and his contemporaries.

description of it as it was used in comic opera or described its three permutations in detail. The present analysis will address both of these gaps.

Methodology

In order to draw meaningful distinctions about the use of operatic binary form in stylistically similar arias by Salieri and his contemporaries, it was first necessary to establish a method with which to compare examples of this form. Jan LaRue's system of style analysis provided a comprehensive technique for explaining the methods of organization in the music of Salieri and the other composers considered here.¹⁷⁸ Focused on the analysis of movement, change, and shape in musical sound, harmony, melody, rhythm, and growth (LaRue's preferred term for musical form), this system is a method to reduce the complexities of music into straightforward observations regarding melodic gestures, rhythmic processes, and textural contrasts.¹⁷⁹ Although LaRue suggests analytical tools to conduct a detailed analysis of any one of the basic foundations of music at the small, medium, or large dimension, I have chosen to focus on overall structure. LaRue acknowledges the necessity of separating sound, harmony, melody, and rhythm in order to analyze each element, but states that overall musical structure results from the combination of these musical foundations, and that form is as characteristic a

¹⁷⁸ See Jan LaRue, *Guidelines for Style Analysis*, 2nd ed., ed. Marian Green LaRue (Sterling Heights, MI: Harmonie Park Press, 2011); LaRue, "A System of Symbols for Formal Analysis," *Journal of the American Musicological Society* 10, no. 1 (Spring, 1957): 25-28; LaRue, "Symbols for Analysis: Some Revisions and Extensions," *Journal of the American Musicological Society* 19, no. 3 (Autumn, 1966): 403-08; and LaRue, "Fundamental Considerations in Style Analysis," *The Journal of Musicology*, 18, no. 2 (Spring, 2001): 295-312.

¹⁷⁹ LaRue prefers the term "growth" to "form" in a discussion of large-scale structure. His choice of "growth" denotes a level of dynamism that moves beyond the traditional definition of musical form, an opinion that stems from his focus on musical movement and shape. While I agree that "growth" is more descriptive of the processes taking place in this music, I will use the terms "form" and "structure" in the present study because they are more familiar to most readers.

part of style as any of the aforementioned elements.¹⁸⁰ This perception of structure as a concinnity of musical elements served as a starting point for my analysis of these arias by Salieri and his contemporaries. By evaluating melody, harmony, rhythm, cadence structure, texture, and other building blocks of this music, I was able to document how each component contributed to the overall form of the aria. The main goal of this detailed analysis is, to quote LaRue, “not to admire the character of any single detail but to discover its contribution to higher structures and functions.”¹⁸¹

In addition to providing a step-by-step method to analyze the basic musical building blocks of these arias, LaRue’s style-analytic system involves the creation of a graphic record of the flow and movement of music. This procedure of codifying music uses linear diagrams (referred to by LaRue and here as “timelines”) to represent tonal plan, thematic development, formal function, and significant design elements and show temporal proportions and hierarchic relationships at the level of the individual measure. The timelines thus provide the reader with all of the information necessary to compare the large-scale operatic forms of Salieri and his peers at glance.¹⁸² LaRue’s approach to the graphic representation of music saves the writer much explanation and allows the reader to discern overarching structure more quickly than reading through the score of an unfamiliar aria. These timelines are valuable tools for the reader of this study, because the

¹⁸⁰ LaRue, *Guidelines*, 12.

¹⁸¹ LaRue, *Guidelines*, 9.

¹⁸² Although LaRue’s timeline diagrams may remind some readers of the graphic analyses of Heinrich Schenker, the two theorists’ methods of analysis are quite different. While Schenker’s analyses show key and phrase structure, they are not linear timelines in the same sense as LaRue’s diagrams. The focal points of Schenker’s method are voice leading and the relationship of tonal spaces in a series of hierarchical layers, while LaRue’s timeline diagrams provide a birds-eye view of structural relationships on the macro (overall form) to micro (phrase and cadence structure) levels. A Schenkerian analysis of this music is outside the purview of the present study.

majority of the music analyzed here is drawn from unpublished archival materials and no printed scores or recordings are available to aid in this evaluation. I have incorporated my own version of the type of timelines that LaRue suggests into the discussion of operatic binary form that follows, and the reader may also refer to Appendix G.1-9 for timeline diagrams of all of the arias analyzed for this dissertation.¹⁸³

I have drawn on LaRue's method for creating schematic representations of these arias, ensembles, and instrumental movements, but adapted his suggested procedures to fit the operatic music of the present study.¹⁸⁴ LaRue's system of symbols for analysis provides a sophisticated method for encoding the development of thematic and rhythmic material, but was originally conceived to create pictorial representations of key, cadence, and phrase structure in eighteenth-century symphonic works. The relationship between music and text in opera complicates thematic development and the dramatic vocal music analyzed here is often more unpredictable and through-composed than eighteenth-century instrumental music. Therefore, I have provided more detailed representations of formal function, phrase structure, tonal plan, and cadence structure than would have appeared in a traditional LaRue-style timeline. I contend that this detail provides the reader with a more comprehensive illustration of the large-scale structures of these arias than would be possible with a LaRue model. My own system classifies many of the same aspects of music as LaRue's method, i.e. melodic development, thematic relationships, formal function, tonal plan, cadence structure, large-scale structure; unlike LaRue, I have

¹⁸³ The timelines that correspond with Mozart's *Don Giovanni* were the result of a joint study of form conducted with James Fry, Associate Professor of Composition at the University of Maryland, College Park between May and December of 2015.

¹⁸⁴ For an excellent summary of LaRue's methods, see LaRue, "A System of Symbols for Formal Analysis," *Journal of the American Musicological Society* 10, no. 1 (Spring, 1957): 25-28, and LaRue, "Symbols for Analysis: Some Revisions and Extensions," *Journal of the American Musicological Society* 19, no. 3 (Autumn, 1966): 403-08.

separated each of these elements so they are more easily discernable from one another. The purpose of these diagrams is to help the reader conceptualize the relationships between musical events in proportion to one another with graphic precision; my method of charting thematic and harmonic development provides a clear picture for the reader, who can thus compare multiple arias side by side.

The timelines presented in this analysis (hereafter referred to as Figures) were created following my phrase-by-phrase assessment of tonality, melodic and rhythmic motives, cadence structure, formal function, ritornello structure, texture changes, and text. Because of the flow of the drama in these arias, repetition of text was not always a clear indicator of formal divisions. Therefore, text was a secondary consideration in these assessments rather than a defining feature of structural patterns. It was sometimes useful, however, in determining the binary division of these arias when an exact repetition of the opening lines of text coincided with other structural indicators, e.g. Mozart's 'Ah chi mi dice mai', m. 59. Tonality and other design elements were reliable indicators of formal divisions in operatic binary form, and these structural features will be discussed in detail below.

Listed vertically on the left side of each timeline figure are the structural aspects of the music that contribute to the large-scale form of the aria, ensemble, or instrumental movement: section (and sub-section, if applicable), tonal design, formal function, period/phrase group, phrase design, and key/cadence. The measure numbers listed under the cadence's structure allow the reader to follow the progression of the aria measure by measure. Tonal design is designated by the acronyms PTA and STA, standing for primary tonal area and secondary tonal area, respectively. Formal function is indicated by

a series of abbreviations: “Exp” for expository, “Tr” for transitional, “Cl” for closing. Although I created the timeline figures after LaRue’s model, I have omitted any indication of harmonic rhythm, which constitutes a major component of LaRue’s timeline diagrams but has little bearing on the large-scale structure of these arias and was therefore extraneous in the present context.

I have also avoided LaRue’s practice of labeling principal thematic material “primary theme” or “secondary theme” because of the association of these terms with sonata form. I believe that sonata form-specific terminology does not adequately describe musical events in arias by Salieri and his contemporaries that are not in sonata form; as will be discussed below, many of these arias are not in sonata form and labeling their main thematic material with terminology specific to this instrumental structure causes unnecessary confusion. I have instead designated each phrase with a letter, e.g. phrase a, phrase b. In cases where phrase material returns with significant variation to its melodic motives, harmonic accompaniment, or rhythmic structure, I add “primes” to the phrase letter (e.g. phrase a, phrase a’, phrase a’’, etc.) to specify different developments of thematic material.

With my version of LaRue’s temporal style-analytic system, I have documented the overall forms and underlying melodic and harmonic structures in arias by Salieri and his contemporaries. This type of reductive analysis provides a means to compare each composer’s approach to the same basic forms and makes it possible to discuss concrete similarities and differences between their arias. This analysis has allowed me to identify the dominant forms in the *drammi giocosi* of Salieri’s time and to make meaningful observations regarding the changes that took place between Galuppi’s composition of *La*

calamita in the early 1750s through Salieri's setting of the libretto in the mid-1770s, and finally to Mozart's conception of operatic form in the 1780s.

Operatic Binary Form: Terminology and Definitions

My term "operatic binary" defines the parameters of this form: it communicates the distinction between binary forms in opera and those in instrumental music, and it describes the form's bipartite structure while implying that there is a harmonic relationship between the two parts, since a basic tonal design of $I \rightarrow V \parallel I$ appears in all operatic binary forms. Referred to by Charles Rosen as "slow-movement form" and James Webster as "sonata without development" in their respective writings on aria forms, this structure evolved from the standard form of the A sections of the operatic *da capo* aria of the late Baroque era and was a fashionable choice for both operatic overtures and arias throughout the remainder of the eighteenth century.¹⁸⁵ This form also proved popular for use in slow movements of instrumental works in the later decades of the century, including the second movements of Mozart's Sonatas in F, K. 280, B-flat major, K. 281, and G, K. 283 (1775); Haydn's Sonatas in E minor and C, Hob XVI: 34 (?late 1770s) and 35 (1780); and Beethoven's Sonatas No. 1 in F minor, Op. 2, No. 1 (1793-5) and No. 5 in C minor, Op. 10, No. 1 (?1795-7).

Rosen's use of the term "slow-movement form" to describe this structure is not ideal because these arias have little to do with instrumental slow movements beyond a

¹⁸⁵ See Charles Rosen, "Aria," in *Sonata Forms*, rev. ed. (New York: Norton, 1988), 28-70, and James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies*, ed. Cliff Eisen (New York: Oxford University Press, 1991), 101-99. Webster groups "sonata without development" with a number of other binary aria forms under the heading "key-area forms"; this model was developed by Leonard Ratner and first introduced in his article "Harmonic Aspects of Classical Form," *Journal of the American Musicological Society* 2, no. 3 (Autumn, 1949): 159-68. A discussion of Classic-era *drammi giocoso* and "key-area forms" will be taken up below.

similarity of the overall harmonic plan. Finding an alternative term for this form is troublesome, however; as Rosen points out:

“Aria form” would be a misleading name [it is too unspecific], as would “overture form,” because of the possible confusion with the French overture. We shall call it “slow-movement form”: it is not an ideal term, but is, in any case, no worse than “Sonata Allegro” for the standard form. (“Cavatina form” would be even better...as it fits mid-eighteenth century usage, but unfortunately the meaning of “cavatina” later changed).¹⁸⁶

Rosen acknowledges the label “sonatina form,” but dismisses it by stating: “I do not know any sonatinas in this form, although, no doubt, there are a few.”¹⁸⁷ A

diminutive version of the word *sonata*, *sonatina* is defined by Wallace Berry as a small-scale composition “displaying incipient properties of single-movement sonata form, whose ‘development’ is of modest scope, and whose general dimensions are more nearly bipartite than tripartite.”¹⁸⁸ Berry states that in place of a development there may be a brief interlude or, as is more often the case, only a retransition leading at once into the recapitulation followed by “a formal restatement in the context of tonal unity.”¹⁸⁹

Although the general tonal and thematic design of the operatic binary-form arias analyzed here is similar to that of Berry’s description of the *sonatina*, I feel that this term is insufficient for use in an operatic context, because these arias feature neither a true development of thematic material nor a sufficient “degree of sonata-like diversity between thematic complexes.”¹⁹⁰

¹⁸⁶ Rosen, *Sonata Forms*, 29.

¹⁸⁷ Rosen, *Sonata Forms*, 29, fn. 1

¹⁸⁸ Wallace Berry, *Form in Music*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1986), 197.

¹⁸⁹ Berry, *Form in Music*, 198.

¹⁹⁰ Berry, *Form in Music*, 198.

Lastly, Rosen recognizes Jan LaRue’s suggestion of the term “exposition-recap form” but calls it “too ungraceful to be acceptable.”¹⁹¹ LaRue’s term, like Webster’s “sonata without development,” describes the overall tonal design of operatic binary form but misrepresents it as a derivative of sonata form; the repetition and variation of a set of principle themes neither defines operatic binary form nor is a consistent feature of these arias. Although several of the composers considered here demonstrate consistent patterns of thematic development (see the discussion of reuse of material below), the through-composed character of some of these arias render both LaRue’s and Webster’s terms insufficient for use in the present study. Instead, I prefer the term operatic binary form for its clarity and simplicity and will use it to describe this form from this point forward.

My analysis of 112 arias by Salieri and his contemporaries Anfossi, Galuppi, Gassmann, Gazzaniga, Haydn, Mozart, Paisiello, and Piccinni yielded a result of 62 examples that fall into a variety of categories of operatic binary form, and this study revealed that the arrangement of several crucial tonal and design features define this aria structure. The overall indicator of the form is the tonal design. The most basic version of the harmonic pattern of operatic binary form is shown in Figure II.4.1 below.

Figure II.4.1: Basic tonal design of operatic binary form

A1	A2
I → V	I

¹⁹¹ Rosen, *Sonata Forms*, 29, fn. 1.

This binary arrangement, consisting of two large-scale sections labeled A1 and A2, is defined by its harmonic structure: A1 begins in the tonic and modulates to the dominant, and although these composers employ a variety of techniques to return to the tonic during A2, the second half of this binary pattern always concludes in the tonic. Although the thematic material in these arias is subjected to a variety of treatments, this tonal design appears in every one of the 62 examples of this structure. Therefore, I argue that the tonal design *defines* operatic binary form; although some composers vary it slightly, its presence is necessary to designate an aria as falling into one of the categories of operatic binary form.

My decision to define operatic binary form on the basis of tonal design is founded on the empirical evidence gathered in the course of the present analysis. The understanding of form resulting from these findings is consistent with Leonard Ratner's definition of eighteenth-century sonata form on the basis of tonal design rather than today's textbook interpretation of the form that is centered on the relationship of two principal themes.¹⁹² Ratner drew a distinction between the approach to sonata form taken by Classic-era composers and the thematic interpretation of this structure that first emerged during the nineteenth century. He coined the term "key area form" to describe the eighteenth-century conception of this form as a succession of harmonic relationships rather than a series of interconnected thematic ideas.¹⁹³ Ratner points out that long-range

¹⁹² Leonard Ratner, "Harmonic Aspects of Classic Form," *Journal of the American Musicological Society* 2, no. 3 (Autumn, 1949): 159-68; Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 217-47. For descriptions of Classic-era sonata form that explore both tonal and thematic interpretations, see William Caplin, *Classical Form* (New York: Oxford, 1998), 195-208; James Mathes, *The Analysis of Musical Form* (Upper Saddle Ridge, NJ: Prentice Hall, 2007), 143-95; Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded ed. (New York: Norton, 1997), 19-108; and Rosen, *Sonata Forms*, rev. ed. (New York: Norton, 1988), 98ff.

¹⁹³ Several scholars have adopted Ratner's key area model to frame discussions of arias by Mozart. See Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago:

thematic contrast is established in Romantic-era sonata form, but that the same rules had not applied to this structure in Classic-era compositions; for example, Haydn's many monothematic sonata-form expositions offer no long-range thematic contrast, and contrast becomes localized in sonata-form movements featuring more than two themes.¹⁹⁴ Although operatic binary form and sonata form are separate structures, both are examples of Ratner's point about the eighteenth-century concept of form.

Ratner supports his thesis that composers of this time understood form in terms of "key areas" rather than treatment of thematic material by citing descriptions of sonata form by theorists contemporary with many of the composers considered in the present dissertation. He quotes writings by August F.C. Kollmann (*Essay on Practical Musical Composition*, 1799), Johann Gottlieb Portmann (*Leichtes Lehrbuch der Harmonie, Composition, und des Generalbasses*, 1789), Heinrich Christoph Koch (*Versuch einer Anleitung zur Composition*, Vol. II, 1782, Vol. III, 1793; and *Musikalisches Lexikon*, 1802), Gottfried Weber (*Versuch einer geordneten Theorie der Tonsetzkunst*, 1830), and others, each of whom who describe form as a result of an underlying harmonic plan.¹⁹⁵ Ratner and William Newman report that no description of sonata form based on a thematic interpretation appears in Classic-era theoretical writings.¹⁹⁶ (There are, however, aspects of the reuse of thematic material in the music considered here that bear

Chicago University Press. 1983), 230, 340-41, n. 5; and James Webster, "The Analysis of Mozart's Arias," in *Mozart Studies*, ed. Cliff Eisen (New York: Clarendon, 1991), 115-18.

¹⁹⁴ Ratner, "Harmonic Aspects of Classic Form," 159.

¹⁹⁵ Ratner, "Harmonic Aspects of Classic Form," 160-63.

¹⁹⁶ Ratner, "Harmonic Aspects of Classic Form," 163, and William Newman, "The Recognition of Sonata-form by Theorists of the Eighteenth and Nineteenth Centuries," *Papers of the American Musicological Society, Annual Meeting, 1941*, ed. Gustave Reese (Richmond, VA: American Musicological Society/William Byrd Press, 1946), 21-29.

mentioning, and this discussion will be taken up in Chapters 5 and 6 below in the sections titled “Other Formal Considerations.”) Combined with the writings of these eighteenth-century theorists, my observations of Salieri’s and his contemporaries’ adherence to a consistent tonal design rather than a common method of developing thematic material provide strong evidence to support Ratner’s argument for a “key area” approach to Classic-era form, at least in comic opera of this time.

Several design features support the definition of operatic binary form by delineating the two halves of the binary structure in these arias, though they are not essential to the definition of the form in the same way as tonal design.¹⁹⁷ In order of importance, these design elements are as follows: a strong cadence, often a perfect authentic cadence, in the dominant at the end of the A1 section; a ritornello at the end of the A1 section, although many examples also include additional ritornelli at the beginning of A1 and the end of A2; and a change in texture or character at the beginning of the A2 section. A shift in instrumentation constitutes a change of texture, for example, and a character shift may include a change in time signature or tempo, a significant shift in the rhythmic pulse, or a break in the texture in the form of a fermata or rest. Each of these supporting elements contributes to the binary division of the form, but only one or more must be present for an aria to fall into the category of operatic binary form. The composers considered in this analysis treated these design elements with various levels of flexibility for the purposes of the drama, but each addressed the basic harmonic and formal elements listed above.

¹⁹⁷ In my description of operatic binary form, I reference tonal design and design features of the structure. “Tonal design” refers to the harmonic plan that defines this form, and “design features” to significant components of the music including cadence structure, ritornello scheme, and changes in texture and character. The distinction between the two terms will be discussed in further detail below.

Although operatic binary form shares several similarities with the instrumental binary forms of the Baroque and Classic eras, including a basic tonal plan and a strong cadence in a non-tonic key at the end of the first half of the form, these forms differ significantly.¹⁹⁸ Simple, balanced, and rounded instrumental binary forms do not occur often in Salieri's and Galuppi's settings of *La calamita de' cuori* or Mozart's *Don Giovanni*, and these instrumental forms follow a consistent set of rules regarding the restatement of material that does not apply to operatic binary form-arias. Comparisons may be made between operatic binary form and the binary forms found in instrumental music of the mid- and late-eighteenth century, but evaluations of this type are outside the purview of the present study.

Categories of Operatic Binary Form

To illustrate how Salieri and his contemporaries realized operatic binary form, below I present examples of the various permutations of this structure drawn from the arias analyzed in the course of the present study. Salieri's 'Sperar il caro porto', sung by tenor Armidoro toward the end of the first act of *La calamita*, is a most straightforward example of operatic binary form in this opera. Example II.4.1 is a piano reduction of the entire aria; immediately following this example is Figure II.4.2, a timeline diagram that documents each musical event in 'Sperar il caro porto' a graphic form.¹⁹⁹

¹⁹⁸ Previous scholars have described instrumental binary forms of the eighteenth century in detail, and this information will not be repeated here. For descriptions of simple, balanced, and ins instrumental binary forms, see James Mathes, *The Analysis of Musical Form* (Upper Saddle Ridge, NJ: Prentice Hall, 2007), 102-115.

¹⁹⁹ Each of the categories on the left side of this figure indicates a level of analysis: section/sub-section, tonal design, formal function, phrase design, etc. The timelines documents the musical events in each aria measure by measure and should be read left to right. See "Methodology" above for a fuller explanation of how to read these timeline figures.

Example II.4.1: Salieri, 'Sperar il caro porto'

A1: *Rit.-1* (a)

E♭M:

HC

a'

f *p* *f* *p*

tr *tr* *tr* *tr*

Spe - rar il ca - ro por - to in

PAC ext. ----- PAC

27
8
mez - zo al - le pro - cel - le in mez³ - zo in mez - zo al - le pro -

33
8
cel - le è l'u - ni - co con - for - to che fà men fie - ro il mar che fà men fie - ro il

f *f p* *f p* *f p* *f*

PAC → **B^bM:**

41
8
mar è l'u - ni - co con for - to Spe - rar il ca - ro por - to che fà men fie - ro men fie -

p

HC

49
8
ro, che fà men fie - ro il

tr

55
8
mar
men fie - ro il
tr
p

60
8
mar.
tr

Rit.-2 (a'')

65
8
PAC
A2: (a''')

Spe - rar il ca - - - ro por - to in

tr
p

70
8
PAC E♭M: (c') (d)

mez - zo al - le pro - cel - le in mez - zo al-le pro-cel-le è l'u - ni -

f
p

PAC HC

76
8
co con - for - to che fā
f *f* *f* *p*

83
8
che fā men fie - ro il mar. Spe - rar il ca - ro
f *p*
PAC

90
8
por - to in mez - zo al le pro - cel - le al - le pro - cel -
f *p* *f*

97
8
le. è l'u - ni - co con for - to Spe rar il ca - ro
p
HC

105
8
por - to che fà men fie - ro il mar

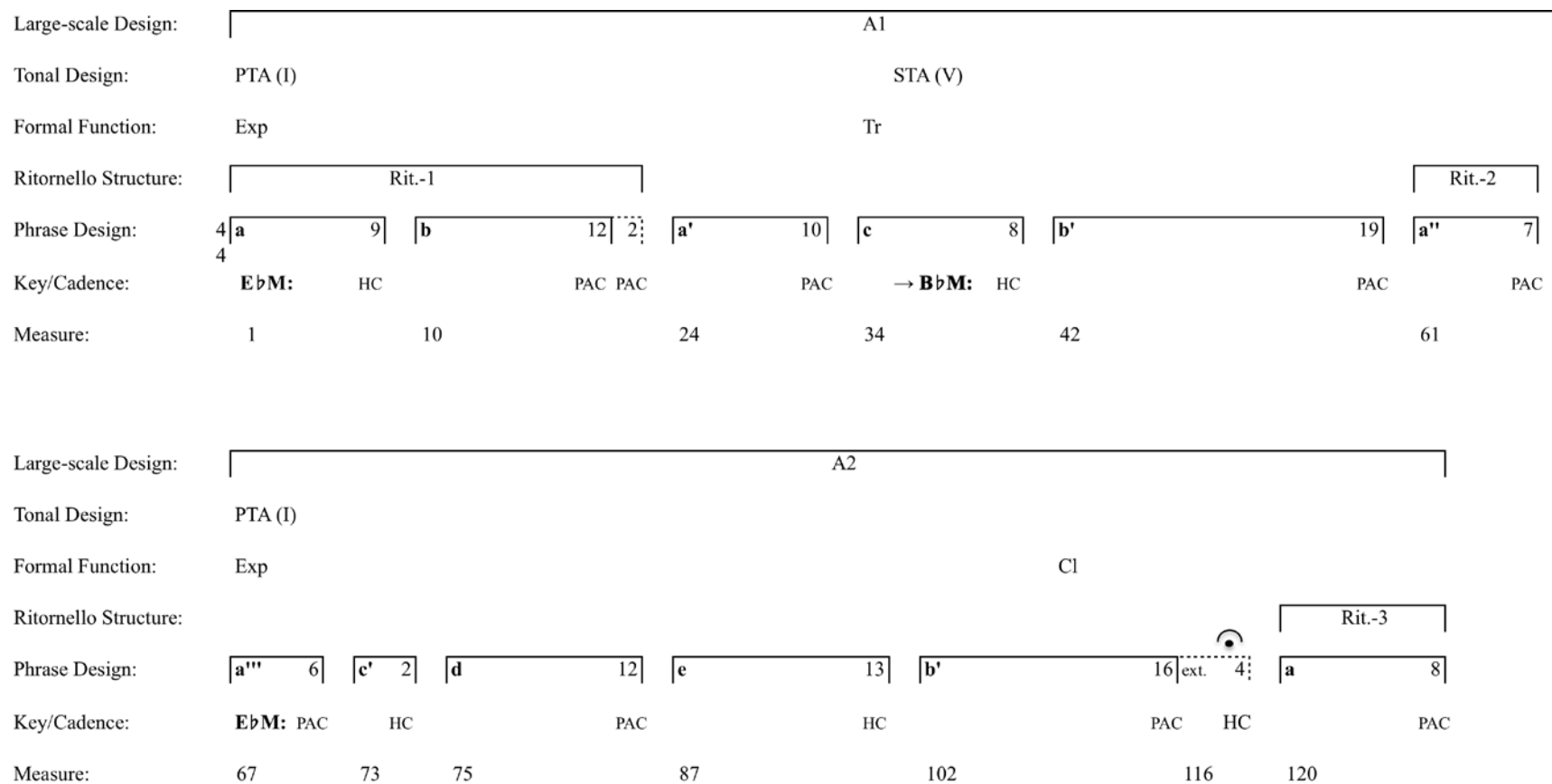
110
8
che fa men fie - ro il mar che fa men fie - ro il

115
8
mar. men fie - ro il mar. *Rit.-3* (a)

121
8

PAC ext. ----- HC

Figure II.4.2: Salieri, 'Sperar il caro porto'²⁰⁰



²⁰⁰ Refer to Table Introduction.1 for a description of how to read this timeline figure and a list of the abbreviations used here.

In ‘Sperar il caro porto’, Salieri establishes the tonic key at the start of A1 and modulates to the dominant at measure 37; the A2 section begins on previously stated material (phrase a’’) in the tonic at measure 67. Although this $I \rightarrow V \parallel I$ tonal design is ubiquitous in *drammi giocosi* arias of the mid- and late-eighteenth century, these composers do not slavishly follow this pattern. Variations of this structure abound and are achieved through alteration of the harmonic plan of A2 and by creative arrangement of the musical materials of melody, rhythm, and texture, the results of which are hereafter referred to as phrase design. These composers experimented with countless different phrase designs, but adhered to a finite set of adaptations of the $I \rightarrow V \parallel I$ harmonic plan.

In his discussion of aria forms, Rosen detailed his own set of conventions of harmony and design that would define operatic binary form for the majority of the eighteenth century.²⁰¹ He describes a number of patterns that express the relationship of the two halves of these binary forms at the division of A1 and A2: 1) the immediate return to the first theme at the tonic; 2) the return to the first theme at the tonic only after it is heard at the dominant; and 3) the return to the tonic in the middle of the first theme.²⁰² Rosen states that these structural conventions are “standard by the 1730s and remain almost monotonously so until 1775 and beyond.” His examples are drawn from operas by Alessandro Scarlatti (*Eraclea*, 1700; *Marco Attilio Regolo*, 1719; *Griselda*, 1720), Leonardo Vinci (*Didone abbandonata*, 1726), Carl Heinrich Graun (*Montezuma*, 1755), Niccolò Jommelli (*Fetonte*, 1768), and Mozart (*Zaide*, 1780).²⁰³

²⁰¹ Rosen, *Sonata Forms*, 28-70.

²⁰² Rosen, *Sonata Forms*, 39.

²⁰³ Rosen, *Sonata Forms*, 39.

While Rosen's discussion is thorough, it is nonetheless limited: his examples come only from *opere serie*, and he does not address the compositional procedures and dramatic conventions specific to comic operas of the middle of the eighteenth century and beyond. As I will show, forms in comic opera arias of this time are unlike those in *opera seria* arias as Rosen describes them. Although Rosen's categories served as model for my analysis, they proved not to be applicable to the treatment of musical material of *drammi giocosi* dating from the 1750s through the 1770s. The current analysis showed that the conventions of this repertory differ from those that Rosen describes as "almost invariable" in opera after 1720. In Chapters 5 and 6 below, I will illustrate the nuances of operatic binary form as it appears in *drammi giocosi* by Salieri and his peers and document the approach of each composer to the tonal and design features that define this form.

Rosen's three categories are, in part, defined by the manner of the return of the *first theme* of A1 at beginning of A2, and my analysis has shown that a return of the first theme at the start of A2 is not a universal feature of these arias. Therefore, I have defined my own set of categories and subcategories that more accurately describes the form and structural features of the *dramma giocoso* arias considered here. I reconsidered his stipulations for tonal design and his description of the reuse of material based on what I observed in the music of Salieri and his contemporaries. Like Rosen, I distinguish between categories by describing the manner of return to the tonic from the dominant at the beginning of the A2 section; since A1 always moves from tonic to dominant, the method of returning to the tonic in A2 provides a clear means to divide these arias into

separate categories. I differ from Rosen, however, in my description of the manner of this return.

In addition, I have built on Rosen's observations regarding the treatment of musical material at the beginning of A2 because these composers' choices of phrase design provided the means for a more detailed classification of these arias than what Rosen describes. A2 may either begin with material previously stated during A1 or it may begin with new material, and this distinction defines the subcategories listed below. Each of these defining tonal and design features became apparent through analysis of the arias under consideration; I did not attempt to fit the music into pre-determined classifications, but defined those classifications after analyzing the music itself. I am confident that this allows for a more accurate description of the normative formal practices in *drammi giocosi* of the mid- and late-eighteenth century than has previously been available.

The first of my three categories is represented in Example II.4.1 above, Salieri's 'Sperar il caro porto'; this aria features an immediate return to the tonic at the start of A2 ($I \rightarrow V \parallel I$). In arias that fall into the second of my three categories, A2 begins in the dominant and modulates directly to the tonic, either in the middle of the first phrase or shortly thereafter ($I \rightarrow V \parallel V \rightarrow I$). My third category is defined by a harmonic digression at the start of A2 followed by a return to the tonic ($I \rightarrow V \parallel \sim > I$). The length of this digression varied throughout the examples considered here, but each harmonic excursion traveled to keys other than the dominant before returning to the tonic.

Each of these three categories is divided into two subcategories based on whether A2 begins with previously stated material, i.e. music from A1, or new material. Although Rosen is correct in stating that one technique of transitioning to the A2 section is to begin

with the first theme, or “phrase a” material from A1, a significant number of examples in the present analysis initiate A2 with material other than the first theme. Indeed, there are endless possibilities for phrase design.²⁰⁴

Since each of these composers treats the design of phrase material in a unique way, it would be impossible to divide these arias meaningfully based on the mere *presence* of repeated material. It was likewise futile to divide them based on whether the A2 section contained “mostly” repeated material or new material; this unspecific term resulted in a “slippery slope” of subcategories that were too subjective. The only clear way to distinguish between the arias in each overarching category, therefore, is to divide them based on whether the A2 section begins on previously stated material from A1 or on new material. This is the method used here. These categories describe patterns rather than rules for operatic binary form. They lay out general guidelines that many of these composers followed but, as will be shown in the following discussion, many examples vary the paradigms outlined here.

Category 1

Category 1 operatic binary form-arias are defined by an immediate return to tonic at the start of the A2 section ($I \rightarrow V \parallel I$). ‘Sperar il caro porto’ is one of fourteen arias by Salieri, Galuppi, Gassmann, Gazzaniga, Paisiello, and Mozart that fall into the first subcategory (1a) of this aria type, in which the A2 section begins with previously stated material. In this case, the previously stated material is from phrase a, first stated in A1.

²⁰⁴ A characteristic trait of several of these composers is to begin the A2 section with material from phrase b, and as often as not, these A2 sections begin with entirely new phrase material. A great majority of the A2 sections of these arias contain some material repeated from their A1 section, however. The subject of reuse of material will be treated in greater detail below.

See measures 61 through 72 in Example II.4.1 and Figure II.4.1 above for an illustration of a Category 1 transition between sections A1 and A2.

Another eight arias by the same composers begin the A2 section in the tonic key, but rather than commencing the second half of the binary form with previously stated music, Category 1b arias begin A2 with new material. Salieri's 'Donne belle, che bramate' illustrates a transition to the tonic using new material. See Example II.4.2 for a representation of the transition between A1 and A2 in a Category 1b operatic binary form.²⁰⁵ Figure II.4.3 illustrates Salieri's transition from A1 to A2 in a Category 1b aria where A2 begins with new material.

²⁰⁵ Example II.4.2 and the following musical examples show *only* the transition between sections A1 and A2 of these operatic binary form arias. I have omitted the material that precedes and follows these transition phrases to save space.

Example II.4.2: Salieri, 'Donne belle, che bramate', transition from A1 to A2 (mm. 14-41)

a'' Andante maestoso

pre - da far pre - da far de cuo - ri a - man - ti ne vo - le - te? ne vo - le - te? lo ne ho tan - ti tan - ti tan - ti tan - ti che di

b

CM: HC

(end of A1)

Rit.-2

lor non so che far, che di lor non so che far. Don - ne

f *p*

→GM: PAC *ext.* PAC

A2: c

bel - le che bra - ma - te pre - da far de cuo - ri a - man - ti de cuo - ri a - man - ti ne vo - le - te?

p *f* *f* *p* *f*

CM: HC *ext.*

36 d

ne vo - le - te? Io ne tan - ti tan - ti tan - ti tan - ti tan - ti che di lor non so che far.

36 *f p* *f p* *f* *f*

----- PAC PAC

Figure II.4.3: Salieri, 'Donne belle, che bramate'

Large-scale Design:	A1						A2						
Tonal Design:	PTA (I)			STA (V)			PTA (I)						
Formal Function:	Exp			Tr			Cl			Exp			
Ritornello Structure:	Rit.-1						Rit.						
Phrase Design:	2	a	4	a'	5	a	4	a''	6	b	7	2	ext.
Key/Cadence:	CM: PAC		PAC		PAC		HC		→ GM: PAC		PAC		
Measure:	1	5	10	14	20	27	29	33	38	42	47	51	55

Category 2

In Category 2 structures, A2 begins in the dominant and modulates directly to the tonic (without passing through other keys) either in the middle of the first phrase or shortly thereafter ($I \rightarrow V \parallel V \rightarrow I$). Although Salieri did not employ Category 2a in his setting of *La calamita*, this structure did appear in three arias by Galuppi, including a movement of Galuppi's opening instrumental sinfonia, one by Piccinni, and one Mozart aria analyzed for the present study. Galuppi's 'Recipe di quegl'occhi', shown below in Example II.4.3 and Figure II.4.4, provides an excellent example of achieving the transition from A1 to A2 while remaining in the dominant and repeating materials previously stated during A1.

Galuppi's aria also exhibits several characteristics that make it a strong example of a Category 2a operatic binary form. All three of the expected ritornelli are present to provide a change in texture at the end of A1, and A2 modulates directly from the dominant to the tonic during the first phrase of the section. Additionally, a fermata at the end of the second ritornello highlights the division between sections A1 and A2, and this textural separation is further emphasized by a shift in time signature from 6/8, adopted toward the end of A1, back to the 3/4 time in which the aria begins. See Figure II.4.5 below for a diagram of Galuppi's 'Recipe di quegl'occhi'.

Example II.4.3: Galuppi, 'Recipe di quegli'occhi', transition from A1 to A2 (mm. 56-81)

h

Con il cor-dial dei sguar - di, con la po-zi-on del si con il cor-dial dei sguar-di con la po-zion del si con la po-zion del

EM: (end of A1) **A2:** **a'**

Rit.-2

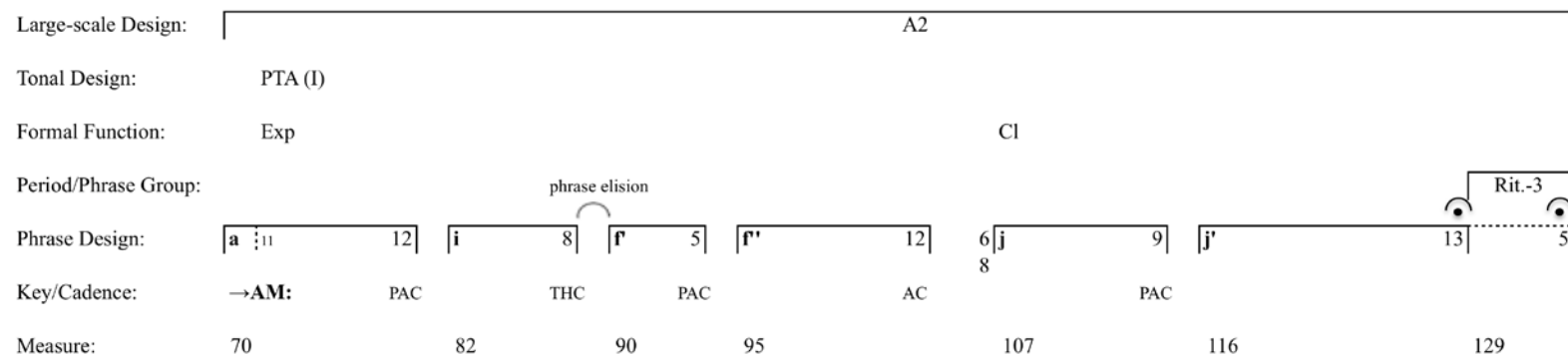
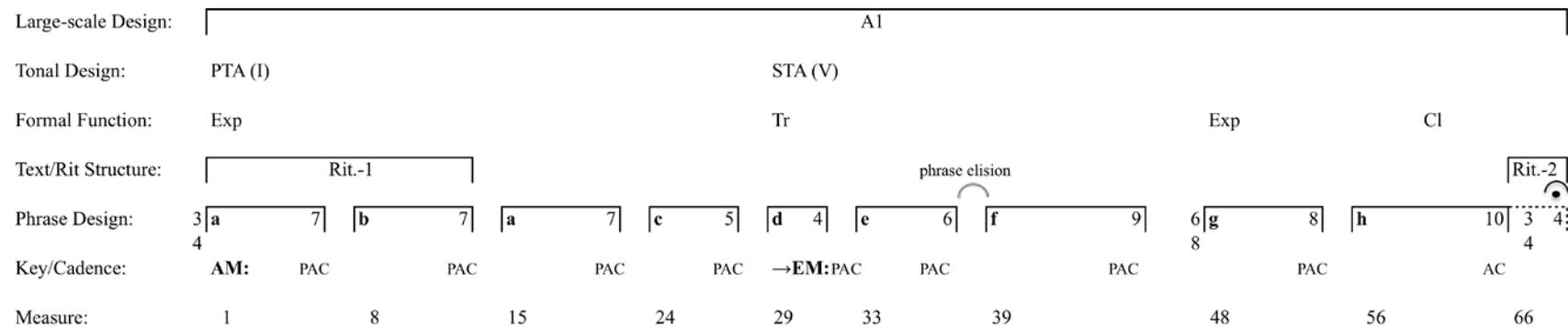
si Re-ci-pe Re - ci-pe di quel co-re due sguar-di vez-zo - set ti dei tu - mi-di lab-

IAC ext. ----- *PAC* → **AM:**

bret - ti un - na pa - ro - la un si u - na pa - ro - la un si

PAC

Figure II.4.4: Galuppi, 'Recipe di quegl'occhi'



Category 2b proved to be much more popular than Category 2a with the composers of *dramma giocoso* in the mid-eighteenth century. Galuppi's opera includes six examples of this category/subcategory combination, Salieri's setting of *La calamita* incorporates two, and the present study includes examples of Category 2b arias by Gassmann, Gazzaniga, Haydn, Mozart, and Piccinni. Salieri's Category 2b aria 'Il famoso, il gran Saracca' is unusual in that it does not include a middle ritornello, is sung by a chorus rather than an individual singer, and is of a relatively short duration; 'Il famoso, il gran Saracca' does, however, exhibit the other hallmarks of slow-movement form including the opening and closing ritornelli and a strong cadence on the dominant to conclude A1. See Example II.4.4 for a piano-vocal representation of the transition between A1 and A2 in Salieri's 'Il famoso, il gran Saracca'. Figure II.4.5 provides a graphic representation of Salieri's entire aria.

Example II.4.4: Salieri, 'Il famoso, il gran Saracca', transition from A1 to A2 (mm. 10-23)

Maestoso $\text{♩} = 90$ **(C)**

Soprano
Ques - ta gio - stra a Bel - la - ro - sa stra - va - gan - te e por - ten - to - sa do - na in pre - mio del suo a - mor; do - na in pre - mio del suo a -

Alto
Ques - ta gio - stra a Bel - la - ro - sa stra - va - gan - te e por - ten - to - sa do - na in pre - mio del suo a - mor; do - na in pre - mio del suo a -

Tenor
Ques - ta gio - stra a Bel - la - ro - sa stra - va - gan - te e por - ten - to - sa do - na in pre - mio del suo a - mor; do - na in pre - mio del suo a -

Bass
Ques - ta gio - stra a Bel - la - ro - sa stra - va - gan - te e por - ten - to - sa do - na in pre - mio del suo a - mor; do - na in pre - mio del suo a -

CM: **→ GM:**

(end of A1) **A2: (d)**

S
mor il fa - mo - so il gran Sa - rac - ca ques - ta gio - stra a Bel - la - ro - sa

A
mor ques - ta gio - stra

T
mor il fa - mo - so il gran Sa - rac - ca ques - ta gio - stra a Bel - la - ro - sa

B
mor ques - ta gio - stra ques - ta gio - stra

PAC **→ CM:** **HC**

Figure II.4.5: Salieri, 'Il famoso, il gran Saracca'

Large-scale Design:	A1				A2			
Tonal Design:	PTA (I)		STA (V)		PTA (I)			
Formal Function:	Exp		Tr		Tr		Cl	
Text/Rit. Structure:	Rit. - 1						Rit. - 2	
Phrase Design:	6 8	a 5	b 4	c 8	d 6	b' 6 ^{ext.} 2	b'' 5	:
Key/Cadence:	CM:	PAC	IAC	→ GM PAC	→ CM HC	PAC	PAC	PAC
Measure:	1	6	10		18	24	30	32

Category 3

Arias of the third and most common category in the studied repertory are defined by a harmonic digression at the start of A2 followed by a return to the tonic ($I \rightarrow V \parallel \sim > I$). The length of this digression varied in the examples considered here, but each harmonic excursion traveled to keys other than the dominant before returning to the tonic. Category 3a is notable in that there is an almost complete absence of examples of arias meeting its requirements; of the 62 operatic binary-form arias surveyed here, only one, Galuppi's 'Begl'astri lucenti dell'idolo amato', features an A2 section that begins on a harmonic digression and previously stated material from A1. Despite the added complication that this *da capo* aria is in a compound ternary form, i.e. its A section is its own operatic binary form that makes it a form within a form, Galuppi's 'Begl'astri lucenti dell'idolo amato' is a strong example of this subdivision of Category 3. This aria begins A2 with a clear harmonic digression to a closely related key other than the dominant (f minor), includes a strong cadence in the dominant at the end of A1, incorporates beginning, middle, and ending ritornelli, and features a series of evaded cadences and fermatas in the tonic key at the end of A2, which have a strong closing function. See Example II.4.5 and Figure II.4.6 for illustrations of the transition between A1 and A2 in Galuppi's 'Begl'astri lucenti dell'idolo amato'.

Example II.4.5: Galuppi, 'Begli'astri lucenti dell'idolo amato', transition from A1 to A2 (mm. 57-80)

(c'') Allegro

Bell' i - do - lo ama - to fe - ri - to pia - ga - to m'a - ve - te nel

E♭M: *Rit.-2* → **B♭M:**

sen pia - ga - to pia - ga - to m'a - ve - te nel sen

EC *ext.* EC

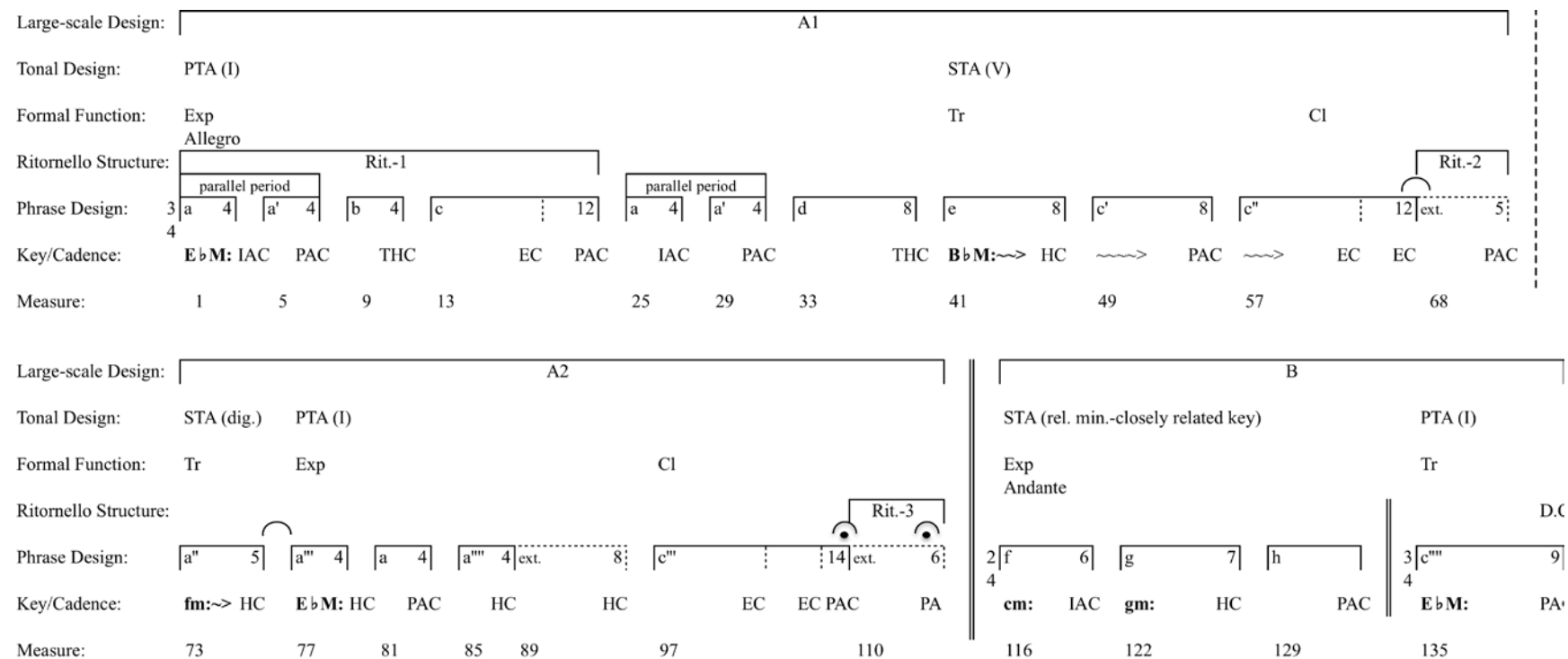
(end of A1) **A2: (a'')**

Begli as - tri lu - cen - ti dell' i - do - lo a - ma - to fe - ri - to pia - ga - to m'a - ve - te nel sen

PAC fm: **HC E♭M:** **HC**

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro'. The first system (mm. 57-63) features a vocal line with lyrics 'Bell' i - do - lo ama - to fe - ri - to pia - ga - to m'a - ve - te nel' and a piano accompaniment with dynamic markings 'p' and 'f'. The key signature changes to B-flat major (B♭M) at measure 64. The second system (mm. 64-71) continues the vocal line with 'sen pia - ga - to pia - ga - to m'a - ve - te nel sen' and includes a 'Rit.-2' (ritardando) marking. The third system (mm. 72-80) is marked 'A2: (a'')' and includes a 'PAC fm:' (Piano Accompaniment Forte) marking. The key signature changes to E-flat major (E♭M) at measure 72. The score ends with a 'HC' (Harmonization Complete) marking.

Figure II.4.6: Galuppi, 'Begl'astri lucenti dell'idolo amato'



Lastly, this analysis yielded a relatively large number of Category 3b arias, a subcategory in which the A2 section begins on both a harmonic digression and new material. This group of 22 arias, the largest of any category, represents examples of arias by Salieri, Anfossi, Galuppi, Haydn, and Mozart, and each composer brings his own style to bear in the treatment of both the harmonic digression and phrase design. Salieri's 'Zitto, che non si senta', shown below in Example II.4.6, is sung by the comic bass Pignone and represents a characteristic example of the transition back to the tonic in Category 3b arias. A diagram of 'Zitto, che non si senta' (Figure II.4.7) illustrates Salieri's transition between the A1 and A2 sections in timeline form.

Despite minor differences in the transition at the beginning of A2, each of the categories described above is defined by the same tonal design, a variation of the $I \rightarrow V \parallel (\rightarrow) I$ scheme, and operatic binary form is frequently supported by one or more of the following design elements: a strong cadence (often a perfect authentic cadence) in the dominant at the end of A1, a ritornello at the end of A1, and a change in texture or character at the beginning of A2 to support the binary division of the form. Because these elements are frequently seen in the examples discussed below, they represent a suggested pattern or paradigm for operatic binary form. Nevertheless, each composer approaches them in his own way.

Example II.4.6: Salieri, 'Zitto, che non si senta', transition from A1 to A2 (mm. 21-50)

The musical score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (mm. 21-30): The vocal line begins with a circled 'c' above the first measure. The lyrics are: "Ma zit-to, zit-to, zit-to per ca-ri-tà, zit-to, zit-to, zit-to per ca-ri-tà, per ca-ri-". The piano part features a steady eighth-note accompaniment. Below the piano part, the marking "AM:" is present.

System 2 (mm. 30-40): The vocal line continues with the lyrics: "tà, per ca-ri-tà. Ho del-le gio-ie as-sai mà non lo di-te mai, ma". Above the vocal line, there is a "Rit.-2" marking and a circled 'd' above the first measure of the second phrase. The piano part continues with the same accompaniment. Below the piano part, the marking "PAC" appears twice, followed by "f#m:".

System 3 (mm. 41-50): The vocal line continues with the lyrics: "non lo di-te mai quan-do sa-re-te mi-a. la vos-tra e-co-no-mi-a lo scri-gno lo scri-gno lo scri-gno ac-cre-scer-rà." Above the vocal line, there is a circled 'f' above the first measure. The piano part continues with the same accompaniment. Below the piano part, the marking "IAC DM:" appears on the left and "HC" on the right.

Figure II.4.7: Salieri, ‘Zitto che non si senta’

Large-scale Design:	A1						A2										
Tonal Design:	PTA (I)			STA (V)			STA (iii)		PTA (I)								
Formal Function:	Exp			Cl			Tr		Exp		Cl						
Ritornello Structure:	Rit.-1									Rit.-3							
Phrase Design:	2 4	a	8	b	8	c	11 ext. 5 repetition of material	d	4	e	6	f	14	g	12 ext. 4	g'	4
Key/Cadence:	DM:		PAC	AM:		PAC	PAC	PAC	f#m:	PAC	DM:	HC	HC		PAC	PAC	
Measure:	1		9	17	23	28	33			37	43		51		65		77

Table II.4.1 provides a simplified summary of the basic categories of operatic binary form outlined above.

Table II.4.1: Summary of the basic categories of operatic binary form

Category	Tonal Design	Subcategory
1	I → V I (immediate return to the tonic at the beginning of A2)	1a (A2 begins on <i>previously stated</i> material)
		1b (A2 begins on <i>new</i> material)
2	I → V V → I (A2 begins in the dominant and modulates directly to the tonic, either in the middle of the first phrase or shortly thereafter)	2a (A2 begins on <i>previously stated</i> material)
		2b (A2 begins on <i>new</i> material)
3	I → V ~> I (A2 begins with a harmonic digression, followed by a return to the tonic)	3a (A2 begins on <i>previously stated</i> material)
		3b (A2 begins on <i>new</i> material)
Design features that support the binary division in all categories of operatic binary form (only one or more must be present):		
<ul style="list-style-type: none">• A strong cadence, often a perfect authentic cadence, in the dominant at the end of the A1 section• A ritornello at the end of the A1 section (many examples include additional ritornelli at the beginning of A1 and the end of A2)• A change in texture or character at the beginning of the A2 section		

As stated above, these categories and subcategories represent the outline of my observations on the music of Salieri and his contemporaries rather than a series of prefabricated divisions into which I have fit these arias. No primary source evidence

exists to prove that Gassmann or other teachers instructed their students to write music to fit these particular patterns, but the consistency with which the structural elements of operatic binary form appear in these arias indicates that their composers had a general knowledge of the basic outline of this form that I have identified. The tonal plan, bipartite structure, and design elements that provide the framework for each of these arias provide strong evidence that these composers drew on the structural paradigms established by their predecessors to create their own operatic binary forms.

Chapter 5: Salieri's Approach to Operatic Binary Form in *La calamita de' cuori*

Of the 35 arias, ensembles, and instrumental interludes in Salieri's *La calamita de' cuori*, sixteen fall into one of the three categories of operatic binary form outlined above. Six of Salieri's sixteen examples of this structure exhibit *all* of the archetypal tonal and design features of this form: one of the three variations of the $I \rightarrow V \parallel I$ tonal plan described above, a strong cadence in the dominant at the end of A1, a ritornello at the end of A1, and a change in texture or character at the beginning of A2. These patterns of tonality and design function as paradigms rather than ironclad rules, however. While twelve of Salieri's sixteen arias conform exactly to the archetypal tonal design of operatic binary form, four others include brief harmonic digressions that deviate slightly from the form's typical harmonic plan. Salieri also experiments with alterations to operatic binary form's design elements; seven of these sixteen arias include one or more variations to the design element paradigms, e.g. a lack of change in texture or character at the start of A2, no ritornello at the end of A1.

Salieri's operatic binary-form arias fall into Categories 1a, 1b, 2b, and 3b. The Category 3b pattern appears most frequently in *La calamita de' cuori*. Nine of the sixteen examples of operatic binary-form arias in this opera fall into Category 3b, compared with the two or three examples of each of the other categories. None of Salieri's arias falls into Categories 2a or 3a, but these categories were not in frequent use by any of the composers included in this study.

Figures II.5.1 through II.5.4 illustrate Salieri's fulfillment of the harmonic and design patterns of operatic binary form in some arias and the variations he makes to these

models in others.²⁰⁶ Each column in these figures is labeled with an element that either defines operatic binary form (a variation of the $I \rightarrow V \parallel I$ tonal design) or reinforces the structure (a perfect authentic cadence in the dominant at the end of A1, a ritornello at the end of A1, a change in texture or character at the beginning of A2). Each row represents an aria and includes a check mark (✓) to indicate that Salieri has fulfilled that aspect of the operatic binary-form pattern or an **X** marking to indicate that he has not. Some rows also include explanations of these variations, if applicable. Tables II.5.1 through II.5.4 show clearly how often Salieri observes or subverts the formal archetypes to create variety in his operatic binary-form arias.

Table II.5.1: Features of Salieri's operatic binary forms with a Category 1a design ($I \rightarrow V \parallel I$ / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Questa del sesso nostro'	<p style="text-align: center;">✓</p> <ul style="list-style-type: none"> • Yes, but there is a brief modulation to several closely-related keys <i>after</i> tonic is established in A2 	✓	✓	✓

²⁰⁶ Several aspects of operatic binary form discussed above are frequently seen in the form but are not *defining* or *supporting* elements and will be taken up in a more detailed discussion of harmonic and design elements below. Salieri's methods for reusing material at the beginning of A2 has a bearing on the subcategory but since reuse of material does not define the most basic paradigm of operatic binary form, this aspect of Salieri's music is not addressed in these tables. It will be addressed below.

‘Sperar il caro porto’	✓	✓	✓	✓
‘Dolce rimedio al core’	✓	X <ul style="list-style-type: none"> No, A1 ends with an IAC in V instead of a PAC in V 	✓	✓

Table II.5.2: Features of Salieri’s operatic binary forms with a Category 1b design (I → V || I) / A2 begins on *new* material)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
‘Donne belle, che bramate’	✓	✓	✓	X
‘Se si tratta di cantar’	✓ <ul style="list-style-type: none"> Yes, but there is a brief modulation to subdominant <i>after</i> tonic is established in A2 	✓	✓	X

Table II.5.3: Features of Salieri’s operatic binary forms with a Category 2b design (I → V || V → I / A2 begins on *new* material)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
‘Si vanta, si dice’	✓	✓	✓	X

‘Il famoso, il gran Saracca’	✓	✓	X	X
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Table II.5.4: Features of Salieri’s operatic binary forms with a Category 3b design
(I → V || ~> I / A2 begins on *new* material)

Title	Aria follows Cat. 3 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
‘Bel nume Cupido di te già mi fido’	✓	✓	X	X
‘Quel bel valor m’accende’	✓ • Yes, but there is a brief modulation back to the tonic <i>after</i> dominant is established in A1, followed by a modulation back to the dominant	✓	✓	✓
‘Pien d’ardir costante e forte’	✓	✓	✓	✓
‘Zitto, che non si senta’	✓	✓	✓	✓
‘Benedetti sian gli amanti’	✓	✓	✓	✓
‘Tagliar braccia? Bagatelle!’	✓	✓	✓	✓

'Recipe di quelli occhi'	✓	✓	✓	✓
'Mi pizzica, mi stuzzica'	✓ • Yes, but there is a brief modulation back to the tonic and to a secondary dominant (V/V) <i>after</i> dominant is established in A1	✓	✓	✓
'Vada, vada il trombettiere'	✓	✓	X	✓

Salieri's Treatment of Tonal Design in Operatic Binary Form

Salieri's music in these arias almost always exhibits the expected tonal plan for the various categories of operatic binary form; the only exceptions are 'Questa del sesso nostro' (Category 1a), 'Se si tratta di cantar' (Category 1b), 'Quel bel valor m'accende,' and 'Mi pizzica, mi stuzzica' (both Category 3b). In each of these arias, the expected tonality is firmly established, either the dominant in A1 or the tonic in A2. The key then unexpectedly modulates to a new tonality, and the section finally ends in the expected key, either the dominant or the tonic, respectively. The archetypal operatic binary-form tonal design of 'Se si tratta di cantar' is further altered with the addition of a coda-like

section in the dominant, set apart from the rest of the aria by a change in time signature from duple to triple meter.²⁰⁷ Despite Salieri's tendency to adhere to the harmonic paradigms of operatic binary form in the majority of his arias, he proves that he is capable of flexibility in each of these four examples.

Salieri clearly favors the Category 3b pattern for operatic binary forms; in nine of his sixteen examples of this structure, A2 begins with a harmonic digression and on new material. Salieri explores a variety of tonalities in these harmonic digressions, most often modulating to the relative minor of the tonic or dominant key ('Zitto, che non si senta', 'Benedetti sian gli amanti', and 'Tagliar braccia? Bagatelle!'). The harmonic digressions of other arias briefly tonicize closely related keys ('Quel bel valor m'accende', 'Pien d'ardir costante e forte', 'Recipe di quelli occhi', 'Mi pizzica, mi stuzzica') or more distantly related tonalities ('Vada, vada il trombettiere', 'Bel nume Cupido di te già mi fido').²⁰⁸ Although Salieri experiments with tonality in the harmonic digressions of each of his Category 3 arias, he adheres to operatic binary form's conventions for tonal design by concluding the aria in the tonic key.

Much like the development section of a sonata form movement, these harmonic digressions provide moments of tension and lead into the structural climax of a return to the tonic key. Salieri's treatment of his musical material in these harmonic digressions, however, defies the traditional requirements of a true Classic-era development and

²⁰⁷ This change in character is explained by the text and drama. The tenor Giacinto is showing off his skill at dancing and singing, attempting to dissuade his rival suitors from pursuing the object of his affection, the soprano Bellarosa.

²⁰⁸ I have defined a closely-related key as +/- one flat or sharp from the tonic key and characterize any other relationship to be distant.

precludes them from being characterized as such.²⁰⁹ *La calamita* includes no examples of Category 3a, in which the harmonic digression occurs on previously stated ideas, and each of the harmonic digressions in Salieri's Category 3b arias consists *entirely* of new material without any development of thematic material from A1. Although some Classic-era development sections do introduce a new theme, the brief digressions in these arias are often only one or two phrases in length and are not long enough to both present new ideas and develop previously stated material.

Salieri's treatment of the musical ideas in the A1 sections of each of these arias is fairly free, and when he does repeat themes, they do not always return in the same order. The return to the tonic during the A2 sections of these arias does not arouse expectations of a simultaneous return of primary thematic material and the tonic key, as is often the case in instrumental works of the Classic era. Although the return of tonic key is accompanied by the primary theme/material from phase a in one example ('Pien d'ardir costante e forte') and by secondary theme/phrase b material in two others ('Benedetti sian gli amanti' and 'Vada, vada il trombettiere'), the A2 sections of Salieri's three other Category 3 arias return to the tonic key on something other than the primary or secondary theme. 'Zitto, che non si senta' and 'Recipe di quelli occhi' return to the tonic on completely new material, and 'Tagliar braccia? Bagatelle!' returns to the tonic on phrase d' material, the only such return in an otherwise through-composed A2 section.²¹⁰

Despite this flexible treatment of key and material in his Category 3 harmonic

²⁰⁹ Salieri's reuse and development of musical material will be discussed in detail below; see "Other Formal Considerations."

²¹⁰ See diagrams for each of these arias in Appendix G.1. Despite the near absence of repetition in the second half of 'Tagliar braccia? Bagatelle!', I have labeled the second half of this aria as A2 rather than B in order to maintain consistency in the terminology used to describe operatic binary form.

digressions, Salieri's general practice is to adhere to the expected variations of the $I \rightarrow V$ || I tonal design in his operatic binary-form arias.

Salieri's Treatment of Design Elements in Operatic Binary Form

As stated above, the tonal design of operatic binary form is supported by several design elements that reinforce the division between the A1 and A2 sections. The most important of these markers is a strong cadence, often a perfect authentic cadence, in the dominant key at the end of the A1 section. Salieri includes this design feature in all of his operatic binary-form arias with the exception of 'Dolce rimedio al core', in which he instead concludes the A1 section with an imperfect authentic cadence in the dominant.

In addition to a strong cadence, Salieri also signals the end of A1 with indicators of closing function in the final vocal phrase of the section or in the ritornello, including reiterated cadential progressions that emphasize the key ('Donne belle, che bramate', 'Sperar il caro porto', 'Recipe di quelli occhi', 'Zitto, che non si senta', 'Benedetti sian gli amanti', 'Pien d'ardir costante e forte'), internal repetition of subphrases ('Se si tratta di cantar', 'Zitto, che non si senta'), and evaded cadences ('Benedetti sian gli amanti', 'Pien d'ardir costante e forte'). In several of these examples, Salieri indicates that the A1 section is coming to a close by including a significant amount of coloratura passagework in the phrase immediately following the ritornello ('Sperar il caro porto', 'Si vanta, si dice', 'Benedetti sian gli amanti', 'Pien d'ardir costante e forte', 'Quel bel valor m'accende'). Although several other composers considered in this study also indicate closing function with coloratura, Salieri employs this technique far more frequently than any of his contemporaries.

The archetypal ritornello structure of operatic binary form, as is seen in thirteen of Salieri's sixteen examples, includes a ritornello at the beginning of A1, at the end of A1, and at the end of A2. Figure II.5.1 provides a pictorial representation of this ritornello structure:

Figure II.5.1: Archetypal ritornello structure in operatic binary form

Large-scale sectional design	A1		A2
Ritornello structure	Rit.-1	Rit.-2	Rit. 3
Tonal design	I → V		I

Of each of these three ritornelli, only the ritornello at the end of A1 is a crucial design element, because it supports the binary division of the operatic binary form. The presence or absence of ritornelli at the beginning of A1 and end of A2 does not define the form, and so they are not addressed in Figures II.5.1 through II.5.4 above. Salieri includes a ritornello at the end of the A1 section of almost all of his operatic binary form arias in *La calamita*, although this design element is absent from 'Il famoso, il gran Saracca', 'Vada, vada il trombettiere', and 'Bel nume Cupido di te già mi fido'.²¹¹ Each of the thirteen other arias includes ritornelli at the beginning and end of A1 and at the end of A2, and are excellent examples of the archetypal ritornello structure of the operatic binary form aria in *dramma giocoso* of the mid- to late-eighteenth century.

The last of the design features that supports the binary division of many of Salieri's operatic binary form arias is a change in texture or character at the beginning of

²¹¹ 'Il famoso, il gran Saracca' and 'Vada, vada il trombettiere' include ritornelli at the beginning of A1 and at the end of A2, but are missing a ritornello at the end of A1. 'Bel nume Cupido di te già mi fido' is missing ritornelli at the beginning and end of A1 but includes one at the end of A2.

A2. In addition to the modulation that accompanies the beginning of the A2 sections of these arias, Salieri often changes the texture or character of the music, thereby drawing attention to that major structural division. These shifts, which may be an alteration of meter, change in orchestration, or a combination of changes to the character of the music, are particularly effective in drawing the listener's attention to the new material presented at the beginning of the A2 sections in Category 1b, 2b, and 3b arias. The bipartite structure of operatic binary form offers the opportunity for a change in affect or mood at the beginning of A2 and provides the composer with a means of advancing the drama in a more organic way than is possible in a *da capo* aria in which the return to the opening A section's text and mood negates any forward motion that a change in character creates in the drama.²¹² The dramatic flexibility offered by operatic binary form may account for its increasing popularity with Salieri and his contemporaries in the 1760s and 1770s.

Eleven of Salieri's sixteen examples of operatic binary form feature such a shift at the beginning of the A2 section. The change in texture or in the character of the music at the beginning of Salieri's A2 sections is most often achieved through a reduction of the orchestral texture to only strings and the vocal line, where Salieri calls attention to this division between the sections with a shift in timbre and volume. This type of change occurs in nine of the eleven arias that include a shift in texture or musical character at the beginning of A2 ('Questa del sesso nostro', 'Sperar il caro porto', 'Dolce rimedio al core', 'Pien d'ardir costante e forte', 'Benedetti sian gli amanti', 'Tagliar braccia? Bagatelle!', 'Recipe di quelli occhi', 'Mi pizzica, mi stuzzica', and 'Vada, vada il trombettiere'). Other fluctuations in musical character are seen less frequently in Salieri's

²¹² Galuppi's 1752 setting is the only *dramma giocoso* analyzed here to include a significant number of *da capo* arias, some of which feature operatic binary forms in their A sections. *Da capo* arias and other compound forms will be discussed in more detail in Chapter 6 below.

arias: ‘Zitto, che non si senta’ and ‘Quel bel valor m’accende’ shift from the major to minor mode, and ‘Recipe di quelli occhi’ features a time signature change from duple to triple and a tempo change from Allegretto to Larghetto in addition to the change in orchestration at the start of A2. ‘Mi pizzica, mi stuzzica’ combines a shift to the minor mode with a change from a fully orchestral texture to strings and voice alone, demonstrating Salieri’s flexibility in altering the parameters of operatic binary form.

Other Formal Considerations

The Presence of Sonata Principle in Salieri’s Operatic Binary Form-Arias

Operatic binary form and sonata form share a common tonal design: in each of these structures, harmonic tension is created through a modulation from the tonic to the dominant, and possibly through several other keys, before the tonic is reestablished during the A2 section. These two forms differ, however, in how their musical material is restated and developed. The one fixed tenet of a sonata-form recapitulation, as described by Charles Rosen, is as follows:

Material originally exposed in the dominant must be represented in the tonic fairly completely, even if rewritten and reordered, and only material in the tonic may be omitted. This is, of course, not a rule at all but a sensitivity to tonal relationships.²¹³

The A2 sections of Salieri’s operatic binary forms, which fulfill the same structural function as a sonata-form recapitulation, often feature the repetition of some material from the A1 section. Only three arias from *La calamita*, however, fit the criteria described by Rosen: ‘Quel bel valor m’accende’, ‘Mi pizzica, mi stuzzica’, and ‘Vada,

²¹³ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded ed. (New York: Norton, 1997), 72.

vada il trombetteiere’ (see Figures II.5.2 through II.5.4 below). Each of these arias includes a return in the tonic of the majority of the material that was first presented in the dominant during A1. Rosen’s definition of a sonata principle recapitulation allows for a flexible assessment of the material in these A2 sections, which constitute fifty percent or more of the music first presented in the dominant during A1. The proportions of Salieri’s A2 sections have no bearing on this determination; though ‘Mi pizzica, mi stuzzica’ and ‘Vada, vada il trombetteiere’ feature only a single phrase of repeated material from A1 during their A2 sections, a *majority* of the material first presented in the dominant during A1 is presented when those single phrases are repeated during A2.

Figure II.5.2: Salieri, 'Vada, vada il trombettiere'

Large-scale Design:	A1				A2													
Tonal Design:	PTA (I)		STA (V)		STA (V/V)		PTA (I)											
Formal Function:	Exp				Tr		Exp		Tr		Cl							
Ritornello Structure:	Rit.-1				Rit.-2													
Phrase Design:	4	<div>a4</div>	<div>b8</div>	<div>c4</div>	<div>d6</div>	<div>e5</div>	<div>f12</div>	<div>b5</div>	<div>c4</div>	<div>d'4</div>	<div>ext. 3</div>	<div>g9</div>	<div>a4</div>					
Key/Cadence:	CM:	NC	HC	HC	GM:	PAC	DM: ~>	PAC	~~~~	CM:	HC	HC	~>	HC	HC	EC	PAC	NC
Measure:	1	5	9	13	19	23	38	42	46	49	53	62						

Figure II.5.3: Salieri, 'Quel bel valor m'accende'

Large-scale Design:	A1																							
Tonal Design:	PTA (I)				STA (V)				PTA(I)		STA (V)													
Formal Function:	Exp				Tr						Cl													
Ritornello Structure:	Rit.-1														Rit.-2									
Phrase Design:	4	a			10	a'		6	b		8	c		6	d		6	e		14	ext. 4			
Key/Cadence:	GM:		PAC		PAC		HC		DM:		PAC		GM:→ DM:		NC				PAC		AC			
Measure:	1				11				17				25				31				36			

Large-scale Design:	A2																															
Tonal Design:	STA (dig.) PTA(I)																															
Formal Function:	Tr				Exp						Cl																					
Ritornello Strucutre:															Rit.-3																	
Phrase Design:	f			8	g			8	d'		4	e'		6	h		8	d'		4	e'		15	ext. 5								
Key/Cadence:	am:→ GM:				HC				HC		PAC		PAC		HC		PAC		HC		PAC		PAC	PA								
Measure:	54				62				69				73				79				86				90				111			

Figure II.5.4: Salieri, 'Mi pizzica, mi stuzzica'

Large-scale Design:	A1																									
Tonal Design:	PTA (I)				STA (V)				PTA (I)		STA (V/V)		STA (V)													
Formal Function:	Exp				Tr				Exp		Cl		Tr													
Ritornello Structure:	Rit.-1														Rit.-2											
Phrase Design:	6	a			16	a'			:	16	b		9	c		7	c'		7	ext.	7	d			:	
Key/Cadence:	GM:		PAC		→ DM:		IAC		PAC		GM:		PC		AM:		NC		IAC		DM:		PAC		PAC	
Measure:	1		17		27		33		42		49		56		63		71									

Large-scale Design:	A2																															
Tonal Design:	STA (harmonic dig.)				PTA (I)																											
Formal Function:	Tr				Exp																											
Ritornello Strucutre:															Rit.-3																	
Phrase Design:	e		10		f			:			20		b'		8		c''		10		g		10		c'''		23		ext.		6	
	(contains c material)																															
Key/Cadence:	am:		AC		CM:		→ GM:		HC		NC		PAC		NC						PAC		PAC									
Measure:	75		85		97		105		114		123		132		155																	

Unlike Salieri's overture to *La calamita de' cuori* and the instrumental sinfonia of the opera's second act, these three arias are not true sonata forms.²¹⁴ Rather, they are examples of sonata *principle* exhibited within the context of an operatic binary form aria. All three arias are built on the $I \rightarrow V \parallel I$ tonal design that defines both sonata form and operatic binary form, each includes one or more of the design elements of operatic binary form, and all three arias satisfy Rosen's stipulation regarding the repetition on material in a sonata-form recapitulation. These arias also exhibit formal function characteristic of sonata form, including transitional phrases leading into new keys or previously stated material and clear closing function at the end of both the A1 and A2 sections. This closing function includes accelerated rhythmic motion in the form of coloratura passages, the continued development of thematic material by phrase expansion, phrase extensions, and the cadence repetition that emphasizes the conclusion of the section. Because they exhibit all of these features, 'Vada, vada il trombetteiere', 'Quel bel valor m'accende', and 'Mi pizzica, mi stuzzica' may be separated into a more specialized class of operatic binary form defined by a loose thematic relationship to sonata form. This distinction makes them the only true examples of what Webster calls "sonata form without development" arias in Salieri's *La calamita*.

Note that some scholars writing about the eighteenth-century *buffa* aria have created a set of expectations regarding treatment of thematic material by adopting sonata form-specific terminology in their analyses. Others, like John Platoff, have criticized the use of this terminology in an operatic context, because arias rarely conform to the rigid

²¹⁴ See Appendix G.1 for diagrams of Salieri's instrumental operatic binary forms.

prescriptions of sonata form.²¹⁵ The present analysis shows that operatic binary form is flexible, and that many of Salieri's arias do not exhibit sonata principle in their reuse of material or formal function. Despite the tonal parallels between the two structures, I have avoided using sonata form-specific terminology when describing operatic binary form-arias by Salieri and his contemporaries so as not to create the expectation that these arias will exhibit all of the traditional characteristics of sonata form.

Salieri's Reuse of Material in his Operatic Binary Forms

When Salieri recycles ideas from the A1 sections of many of his other arias, he does not show a preference for motives originally stated in the tonic or in the dominant, but draws freely on material from the entirety of the A1 section. Because a repetition of all or part the aria text in the A2 section contributes to the binary division of the structure, Salieri most often reuses melodies from phrases a and b in the A2 sections of his operatic binary form-arias. In general, however, his approach to recycling melodic material in *La calamita de cuori* is largely unrestricted. Salieri abandons the motives that define phrase a in 'Il famoso, il gran Saracca' and 'Benedetti sian gli amanti', and the primary thematic material of these arias is comprised of ideas from phrase b.²¹⁶ The A2 sections of 'Tagliar braccia? Bagatelle!' and 'Recipe di quelli occhi' include no repetition of any material from the tonic key section of A1 and instead feature only a small portion of the music first presented in the dominant during A1.

²¹⁵ For a discussion of these approaches to language in analysis, see John Platoff, "The Buffa Aria in Mozart's Vienna," *Cambridge Opera Journal* 2, no. 2 (July, 1990): 117-20.

²¹⁶ Note that rather than referring to the thematic material of these arias as "primary themes" or "secondary themes," I have designated individual phrases with letter names, e.g. phrase a, phrase b. See Chapter 4 above for a detailed explanation of this methodology.

The form of the A2 sections in arias that do not exhibit sonata principle varies considerably. Some A2 sections are entirely through-composed ('Bel nume Cupido di te già mi fido', 'Donne belle, che bramate', 'Se si tratta di cantar', 'Zitto, che non si senta'). Others feature ideas that are mostly new with some repetition of motives from A1 ('Questa del sesso nostro', 'Benedetti sian gli amanti', 'Tagliar braccia? Bagatelle!'). Still others are an almost even mix of new themes and music that had been previously stated during the A1 section ('Pien d'ardir costante e forte', 'Recipe di quelli occhi', 'Vada, vada il trombettiere', 'Quel bel valor m'accende', 'Mi pizzica, mi stuzzica'). Several A2 sections are comprised mostly of melodies from A1 with a few new ideas ('Sperar il caro porto', 'Si vanta, si dice', 'Dolce rimedio al core', 'Il famoso, il gran Saracca'). This flexible approach to the reuse of thematic material in Salieri's music supports the fast-paced drama of *dramma giocoso*.

Chapter 6: Operatic Binary Form in *drammi giocosi* by Other Composers of the Mid- to Late-Eighteenth Century

The operatic binary forms in Salieri's *La calamita de' cuori* are part of a long-range evolution of this form in the Classic era, and it is impossible to assess his place within this stylistic context without establishing a frame of historical reference for his work. Knowledge of the conventional practices observed in similar pieces is necessary to make relevant observations regarding his style; LaRue points out that without such a context, "we may impute originality and importance to what may be a matter of common convention, or...we may entirely overlook the skillful sophistication of an advanced technique, simply because we do not recognize its rarity in its own time."²¹⁷ LaRue further notes that these higher-level observations provide insight into the tastes of contemporary audiences, unusual perceptiveness on the part of the composer, and individual contributions that point to a specific turning point in the evolution of style.²¹⁸ Understanding the context for a piece of music allows the analyst to assess the relative richness of materials and techniques employed by the composer, the novelty of his approach, and the timeliness of his contributions to the development of style. The goals of my analyses are to document the defining elements of operatic binary form in the arias of Salieri and his peers. I thereby show how these composers both built on what I establish to be a convention and creatively circumvented it.

In order to assess the prevalence of operatic binary form in the years preceding *La calamita de' cuori*, I have analyzed arias from several works that provide meaningful context for Salieri's opera: Galuppi's setting of the *La calamita* libretto (premiered in

²¹⁷ Jan LaRue, "Fundamental Considerations in Style Analysis," *The Journal of Musicology* 18, no. 2 (Spring, 2001): 297.

²¹⁸ LaRue, *Guidelines for Style Analysis*, 21-22.

Venice, 1752), Piccinni's *La buona figliuola* (Rome, 1760), Gassmann's *Il viaggiatore ridicolo* (Vienna, 1766), Haydn's *Le pescatrici* (Eszterháza, 1769), Gazzaniga's, *La locanda* (Venice, 1771), Anfossi's *L'incognita perseguitata* (Rome, 1773), and Paisiello's *La frascatana* (Venice, 1774), and Mozart's *Don Giovanni* (Vienna, 1787).²¹⁹ In an effort to limit my analyses to materials most appropriate for comparison, I selected works set to a libretto by Goldoni or adapted from a Goldoni text (with the exception of *Don Giovanni*, which is set to a libretto by Lorenzo Da Ponte), and designated, like *La calamita de' cuori*, as a *dramma giocoso*.²²⁰

With the exception of Haydn's *Le pescatrici*, which was performed at Eszterháza in 1769, and Galuppi's *La calamita*, all of the above-mentioned *drammi giocosi* were performed at the Viennese court theatres after Salieri's arrival in 1766.²²¹ Each likely had a direct influence on the young composer. Preceding his appointment to the post of operatic director for the court theaters in 1774, Salieri began taking responsibility for many of the rehearsal and performance activities at the Viennese court theaters beginning in 1768; this meant that he was personally involved with the production of the above-mentioned operas by Gassmann, Gazzaniga, Anfossi, Paisiello, and Piccinni. In addition,

²¹⁹ I have analyzed the entirety of Galuppi's and Mozart's operas; from the *drammi giocosi* by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni, I selected solo arias sung by both serious and comic characters of a variety of voice types, drawn from each of the operas' three acts.

²²⁰ Between 1766, the year of Salieri's arrival in the Habsburg capital, and 1774, the year he composed *La calamita de' cuori*, 61 Italian-language *opere buffe*, *commedie per musica*, *intermezzi*, and *drammi giocosi* were performed in Vienna. Despite the variety of these genres, no type of Italian-language comic opera was more prevalent on the Viennese court stages of the mid-eighteenth century than the *dramma giocoso*, a genre that made up 30 of the 61 productions of comic opera that occurred in Vienna during this eight-year timespan. See Zechmeister, *Die Wiener Theater*, 399-562 for a register of all the operas performed at the Viennese court theatres between 1747 and 1776.

²²¹ Gassmann's *Il viaggiatore ridicolo*, was first performed at the Kärntnertortheater on 25 May 1766; Gazzaniga's *La locanda*, Burgtheater, 22 September 1772; and Anfossi's *L'incognita perseguitata* (under the alternate title *Metilda ritrovata*), Burgtheater, 31 August 1773; Paisiello's *La frascatana*, Kärntnertortheater, 30 April 1775; Piccinni's *La buona figliuola* (in a French translation as *La bonne fille*), Kärntnertortheater, 22 January 1776.

the popularity of Piccinni's *La buona figliuola* was such that Salieri likely saw a production of it before traveling to Vienna, because it was, as John A. Rice points out, "one of the few operatic productions known to have taken place in his hometown of Legnago was of Piccinni's *La buona figliuola* in 1763, when [Salieri] was thirteen."²²² Lastly, Salieri would have been integral to the production of his mentor Gassmann's inaugural opera as director of the Viennese court theatres in 1766, *Il viaggiatore ridicolo*. The structural similarities between Salieri's music and the arias by these earlier composers indicate that Salieri's exposure to their works undoubtedly influenced his approach to form.²²³

Each of these operas is dominated by the presence of operatic binary form. First established in the early decades of the eighteenth century as the harmonic pattern for the A sections of *opera seria da capo* arias, the operatic binary tonal pattern developed into the nuanced categories described above during the middle decades of the century.

Galuppi, the originator of the Goldonian *dramma giocoso* and a composer whose works were extremely popular throughout Europe, set structural precedents for both tonal plan and design elements with his operatic binary forms. Other early composers of *dramma giocoso* also helped to establish the paradigms through their popularity and influence:

Piccinni composed operas lauded by the Neapolitan and Roman public and performed

²²² Rice, *Antonio Salieri and Viennese Opera*, 64.

²²³ The analyses of these selected arias are intended only to illustrate the use of form in *drammi giocosi* dating from the mid- to late-eighteenth century and to provide context for Salieri's approach in *La calamita*; they are not meant to serve as comments on these composers' use of form in all of their operas. Unlike my comprehensive analyses of Salieri's and Galuppi's settings of *La calamita*, I have not conducted a full study of these other *drammi giocosi*, and so an overall assessment of form in operas by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni is outside the purview of this dissertation. The aria selections are included here simply for the sake of comparison with Salieri's work and to provide background on composers' approaches to form in *drammi giocosi* composed throughout Europe in the middle and later decades of the century.

throughout Europe, and Gassmann, as the operatic music director and Hofkapellmeister of the Habsburg court beginning in 1766, had tremendous influence on the trends in Viennese Italian-language opera. Gassmann's *drammi giocosi* would certainly have had a direct influence on the young Salieri, and the overwhelming popularity of Galuppi's and Piccinni's works would likely have ensured that their music also shaped his conception of the genre.

The other composers considered in this study may have had little effect on the overall development of operatic binary form, but their music provides insight into the stylistic climate in which Salieri composed *La calamita*. Haydn composed *Le pescatrici* for the wedding celebration of Prince Nicolaus Esterházy's niece, and this opera would likely have been fashioned after the current trends in order to please the musical elite in attendance. The operas by Anfossi, Gazzaniga, and Paisiello considered here were each composed and performed within the three years preceding Salieri's *La calamita*, and likely reflected the trends in operatic forms at the time. Mozart absorbed all of the formal patterns and techniques established in these earlier operas and elevated the operatic binary pattern to a new level of complexity and nuance. Each of these composers continued the tradition established by Galuppi, Piccinni, and Gassmann, and their operatic binary forms share a significant amount of structural and tonal similarities with Salieri's arias.

The influence of these earlier composers' music on Salieri is impossible to prove with any direct evidence; the location of Salieri's papers is unknown, and no quotes from

him regarding his influences are available.²²⁴ There are, however, enough similarities between the music of these earlier composers and the treatment of operatic binary form in Salieri's *La calamita* that it becomes possible to discern a level of influence of the former on the music of the latter. The following discussion summarizes the findings of the present analysis of the music of Salieri's peers, outlining each of these composers' treatment of tonal design and design elements of operatic binary form. This discourse also addresses other formal considerations that do not contribute to the definition of operatic binary form but illustrate the manner in which these composers implement it in their *drammi giocosi*, including their application of sonata principle, the ways they reuse material, and the inclusion of operatic binary form in compound aria structures. The present analysis provides a means to compare Salieri's treatment of operatic binary form with that of his peers, and contributes to our knowledge of this form as it appears in the *drammi giocosi* of the middle and later decades of the eighteenth century.

Baldassare Galuppi, *La calamita de' cuori*

A dominant figure in the evolution of the *dramma giocoso* and an influential composer of *opera seria* in the mid-eighteenth century, the Venetian composer Baldassare Galuppi played a significant role in the development of comic opera during the middle and later decades of the eighteenth century. His collaborations with the librettist Carlo Goldoni resulted in fifteen *drammi giocosi* and the creation of the "ensemble" or "chain" finale, a multi-sectional ensemble in which form, melody, and

²²⁴ Salieri's papers may have been destroyed or lost, and have been unavailable since shortly after his death; even his first biographer, Ignaz Mosel, referred to them in the past tense two years after the composer's death in 1827. Rice, *Antonio Salieri and Viennese Opera*, 3.

harmony are designed to serve the drama of the text. Comprised of short sections of music that shift rapidly through a series of contrasting keys, tempos, meters, and textures, these through-composed finales are designed to advance the plot by bringing all or most of the cast together for an action-packed closing ensemble. Galuppi and Goldoni created the first of these large-scale ensemble finales to conclude the second act of *Arcadia in Brenta* (1749), and many composers of comic opera throughout the remainder of the century, including Salieri and Mozart, followed their example.²²⁵

The popularity of Galuppi's *drammi giocosi* extended beyond Venice in the late 1740s, and his works were in demand in cities from London to Moscow beginning in the 1750s. By the middle of that decade, Galuppi's fame had spread to the point that he was the most popular composer of opera anywhere in Europe. Several of Galuppi's *drammi giocosi* were staged in Vienna prior to Salieri's arrival in 1766,²²⁶ and the Habsburg court's Burgtheater was the site of the premiere of two of Galuppi's *opere serie*: *Demetrio* (libretto by Metastasio, premiered 16 October 1748)²²⁷ and *Artaserse* (libretto by Metastasio, premiered 27 January 1749).²²⁸ Galuppi composed his setting of Goldoni's libretto for *La calamita de' cuori* in 1752, and his music was so popular that arias from this opera were inserted into works by other composers; for example, my analysis of Piccinni's *La buona figliuola*, revealed that the compiler of a presentation

²²⁵ For a full history of Galuppi and Goldoni's ensemble finale, see Daniel Heartz, "The Creation of the Buffo Finale in Italian Opera," *Proceedings of the Royal Musical Association* 104 (1977-78): 67-78.

²²⁶ *Il filosofo di campagna*, libretto by Goldoni, premiered in Venice in 1754, first performed in Vienna at the Burgtheater on 12 September 1763, Zechmeister, *Die Wiener Theatre*, 487; *Le nozze*, libretto by Goldoni, premiered in Bologna in 1755, first performed in Vienna at the Burgtheater on 5 November 1764, Zechmeister, *Die Wiener Theatre*, 495; and *Li tre amanti ridicoli*, libretto by the composer's son Antonio Galuppi, premiered in Venice in 1761, first performed in Vienna in 1765 at the Burgtheater, Zechmeister, *Die Wiener Theatre*, 495.

²²⁷ Zechmeister, *Die Wiener Theatre*, 403.

²²⁸ Zechmeister, *Die Wiener Theatre*, 405.

copy of this opera held at Dresden's Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (shelf mark Mus. 3264-F-502) replaced Piccinni's original tenor aria 'Non comoda all'amante' with Galuppi's 'Recipe di quegl'occhi', a tenor aria from *La calamita*.

Galuppi's great popularity in Venice meant that Salieri would likely have known of productions of Galuppi's *opere serie* or *drammi giocosi* during the younger composer's stay in the city between 1765 and 1766. As an apprentice to Gassmann, operatic music director at the Habsburg court from 1766 through 1774, Salieri would have undoubtedly been aware of several *drammi giocosi* by Galuppi performed at the two court theatres, the Kärntnertortheater and the Burgtheater, after he arrived in Vienna in 1766: *Il marchese villano* (first performed in Vienna at the Kärntnertortheater on 9 September 1767);²²⁹ *Il puntiglio amoroso* (Burgtheater, 20 July 1773);²³⁰ *L'inimico delle donne* (Kärntnertortheater, 17 January 1775);²³¹ and *Gl'intrighi amorosi* (Burgtheater, 27 January 1776).²³² It is almost certain that Salieri was involved in the production of each of these works because, as stated above, he had taken over many of Gassmann's rehearsal and performance duties at Vienna's court theaters by 1768 and was himself appointed to the post of operatic music director in 1774.²³³ Below, I show that Salieri's and Galuppi's comic operas use similar forms, and this is surely no coincidence because of the

²²⁹ Zechmeister, *Die Wiener Theatre*, 504. *Il marchese villano*, libretto by Chiari, premiered: Venice, 1762.

²³⁰ Zechmeister, *Die Wiener Theatre*, 544. *Il puntiglio amoroso*, libretto by Gozzi, premiered: Venice, 1762.

²³¹ Zechmeister, *Die Wiener Theatre*, 554. *L'inimico delle donne*, Libretto by Bertati, premiered: Venice, 1771.

²³² Zechmeister, *Die Wiener Theatre*, 561. *Gl'intrighi amorosi*, libretto by Petrosellini, premiered: Venice, 1772.

²³³ Rice, *Antonio Salieri and Viennese Opera*, 18, 48.

widespread popularity of Galuppi's works and Salieri's likely early exposure to them at the Viennese court theaters.

Of the 34 arias, ensembles, and instrumental interludes in Galuppi's *La calamita de' cuori*, eighteen fall into one of the three categories of operatic binary form. The majority of Galuppi's operatic binary forms fall into Categories 2b (six examples) and 3b (five examples). He is the only composer included in this study to compose operatic binary forms in each of the six categories described in Chapter 4 above; his 'Begl'astri lucenti dell'idolo amato' is the only example of Category 3a to appear in this study. Exactly half of Galuppi's operatic binary forms feature some alteration to the paradigms established above, but each of these examples fulfills enough of the basic requirements of the form to warrant inclusion in this discussion. See Tables II.6.1 through II.6.6 below for a summary of Galuppi's treatment of operatic binary form in his setting of *La calamita*.

Table II.6.1: Features of Galuppi's operatic binary forms with a Category 1a design
(I → V || I / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Voglio stare in allegria'	✓	✓	✓	✓

Table II.6.2: Features of Galuppi's operatic binary forms with a Category 1b design
(I → V || I / A2 begins on *new* material)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Maledetta gelosia'	✓	✓	✓	✓

'Noi altre femine'	✓	✓	✓	X
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Table II.6.3: Features of Galuppi's operatic binary forms with a Category 2a design
(I → V || V → I / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Act I Sinfonia, No. 1	✓	✓	X • n/a, the overture is entirely instrumental	✓
'Recipe di quelli occhi'	✓	✓	✓	✓
'Serbar fede à un cor fedele'	✓	✓	✓	X

Table II.6.4: Features of Galuppi's operatic binary forms with a Category 2b design
(I → V || V → I / A2 begins on *new* material)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Bel nume Cupido di te già mi fido'	X • No, brief harmonic digression to	✓	X	✓

	subdominant (C major) after dominant is established in A2			
‘Questa del sesso nostro’	✓	✓	✓	X
‘Se il foco mi accende d’amor’	✓	✓	✓	X
‘Bella cosa è far l’amore’	<p>X</p> <ul style="list-style-type: none"> • No, brief harmonic digression to leading tone (C major) in A1 • Shift from tonic (d minor) to relative major F major) rather than dominant in A1 	✓	✓	✓
‘Sperar il caro porto’	✓	✓	✓	X
‘Dolce rimedio al core’	<p>✓</p> <ul style="list-style-type: none"> • Yes, this aria follows established tonal design for Cat. 2, but there is a shift to C major during A2, A2 ends in tonic (G major) 	✓	✓	✓

Table II.6.5: Features of Galuppi's operatic binary forms with a Category 3a design
(I → V || ~> I / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 3 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Begl'astri lucenti dell'idolo amato'	✓	✓	✓	✓

Table II.6.6: Features of Galuppi's operatic binary forms with a Category 3b design
(I → V || ~> I / A2 begins on *new* material)

Title	Aria follows Cat. 3 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Donne belle, che bramate'	✓	✓	X	X
'Con la femina faccio così'	✓	✓	✓	✓
'Figlia badate à me'	✓	✓	✓	✓
'Se si tratta di cantar'	✓	✓	✓	✓
'Vada, vada il trombettiere'	✓	✓	X	✓

Operatic Binary Form in Arias by Salieri's Contemporaries

The frequency with Salieri and Galuppi use operatic binary form in their settings of *La calamita de' cuori* leads to the question of how often this form appeared in other *drammi giocosi* during the middle and later decades of the eighteenth century. As is shown by the regularity with which it appears in arias by other composers, operatic binary form was a compelling choice for solo arias in comic opera of this time. Every aria of the fifteen examples of *seria* and *buffo* character solo arias from operas by Salieri's contemporaries that I have analyzed here falls into one of the categories of operatic binary form. The dominance of operatic binary form in this study is not a result of selective analysis. I discuss every aria by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni analyzed for the present study, and all were chosen without prior knowledge of their forms. After assessing the number of solo arias in each of these operas, I chose one or more serious- and comic-character aria for a variety of voice types from the list, and included no more than one aria sung by a single character. Beyond following these limited criteria, I chose the arias by the composers listed above at random.

Among the arias by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni analyzed for this dissertation, Piccinni's 'So che fedel m'adora' is the only example of a compound form. Nevertheless, this *dal segno* aria contains an operatic binary form, and the large-scale sections of this aria may be codified as follows: A1 A2 B A2. 'So che fedel m'adora' calls for a return to the beginning of A2 after a short harmonic digression to a closely-related key, but despite the expansion of this form, the

combination of Piccinni's A1 and A2 sections fulfill the tonal design paradigm of Category 2b.

The small size of this sample makes it impossible to determine which of the categories of operatic binary form were the most popular with these composers, but each of the categories described above, with the exception of Category 3a, are represented by at least one example. As noted above, a lack of Category 3a arias does not seem to be unusual for this time. Galuppi is the only composer included in this analysis to have written any arias that fall into Category 3a and he included only one example in the entirety of his setting of *La calamita*. Neither Salieri's *La calamita* nor Mozart's *Don Giovanni* incorporate any Category 3a arias. It does not seem as if this category was in common use in the middle or later decades of the century, but further study would be required to confirm this statement.

In each aria, these composers adhere closely to the tonal plan and design features of operatic binary form as described above: their tonal designs follow the paradigms for each of the three categories, and the few deviations from these tonal designs occur *after* the expected harmonic plan has been fulfilled; the A1 sections of all fifteen of these arias end in a perfect authentic cadence in the dominant; and the majority of these examples include a ritornello at the end of A1 and a texture or character change at the beginning of A2. All four examples of Category 3b follow every paradigm exactly. A larger study is necessary to confirm this statement, but this limited sample seems to indicate that these mid-century composers adhered to the majority of the paradigms of operatic binary form as a matter of general practice. See Tables II.6.7 through II.6.11 for a direct comparison

of how Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni treat each category of operatic binary form in their arias.

Table II.6.7: Features of selected operatic binary forms by Salieri's contemporaries with a Category 1a design (I → V || I / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Gassmann, 'Ehi Signor, una parola'	✓ <ul style="list-style-type: none">• A1 and transition to A2 function normally; brief harmonic digression to subdominant, dominant and back to tonic after the tonic is initially established in A2	✓	✓	X
Gassmann, 'Ah furbetta malizio'	✓ <ul style="list-style-type: none">• A1 and transition to A2 function normally; brief harmonic digression after the tonic is established in A2	✓	X <ul style="list-style-type: none">• Ritornello occurs <i>after</i> last strong cadence in V, placing it at beginning of A2 rather than at the end of A1	✓

Gazzaniga , 'Fra corni, trombi, e timpani'	✓	✓	✓	✓
Paisiello , 'D'una sposa meschinella'	✓	✓	X	X

Table II.6.8: Features of selected operatic binary forms by Salieri's contemporaries with a Category 1b design ($I \rightarrow V \parallel I$ / A2 begins on *new* material)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Gassmann , 'Son un uomo docile'	✓	✓	✓	✓
Gazzaniga , 'Voi mi tornate in seno'	✓	✓	X	✓
Paisiello , 'Brutta cosa, che sarebbe'	✓ • Includes a brief harmonic digression after the tonic is established in A2	✓	X	X

Table II.6.9: Features of selected operatic binary forms by Salieri's contemporaries with a Category 2a design ($I \rightarrow V \parallel V \rightarrow I$ / A2 begins on material *previously stated during A1*)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Piccinni , 'Non comoda all'amante'	✓	✓	✓	X

Table II.6.10: Features of selected operatic binary forms by Salieri's contemporaries with a Category 2b design ($I \rightarrow V \parallel V \rightarrow I$ / A2 begins on *new* material)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Gassmann , 'No, Signor, bene obbligato'	✓	✓	✓	X
Gazzaniga , 'Non son cieco, non son matto'	✓	✓	X <ul style="list-style-type: none"> • Ritornello occurs <i>after</i> last strong cadence in V, placing it at the beginning of A2 rather than at the end of A1 	X
Haydn , 'Questa mano e questo cuore', ²³⁴	✓	✓	✓	✓
Piccinni , 'So che fedel m'adora'	✓	✓	✓	X

Table II.6.11: Features of selected operatic binary forms by Salieri's contemporaries with a Category 3b design ($I \rightarrow V \parallel \sim \rightarrow I$ / A2 begins on *new* material)

Title	Aria follows Cat. 3 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
Anfossi , 'Non fugge il buon guerriero'	✓	✓	✓	✓

²³⁴ For an alternative analysis of Haydn's 'Questa mano e questo cuore', see Hunter, "Haydn's Aria Forms," 441.

Anfossi , ‘Son brillianti le Francese’	✓	✓	✓	✓
Haydn , ‘Vi cerca il fratello’ ²³⁵	✓	✓	✓	✓

Wolfgang Amadeus Mozart, *Il dissoluto punito, ossia il Don Giovanni*

In addition to the complete studies of Salieri’s and Galuppi’s settings of *La calamita de’ cuori*, I examined each of the arias, ensembles, instrumental interludes, and the overture of Mozart’s and Da Ponte’s 1787 *dramma giocoso*, *Don Giovanni*. Although this work does not meet all of the criteria that link the operas discussed above (i.e., text by Goldoni, classification as a *dramma giocoso*, performed after Salieri’s arrival in Vienna and before his composition of *La calamita*), analysis of Mozart’s opera provides perspective on the evolution of popular forms. The inclusion of *Don Giovanni* in the present analysis makes it possible to trace the development of aria structure beginning with Galuppi in the 1750s through Salieri to Mozart’s mature approach to form of the 1780s.

Although Mozart acknowledged the established patterns for tonal plan and design elements so faithfully observed by his predecessors, his approach to operatic binary form in *Don Giovanni* is extremely flexible and more inventive than those of the composers discussed above. Mozart explores Categories 1a, 1b, 2a, and 3b in *Don Giovanni*, favoring Categories 1a and 3b. With the exception of the Category 1a aria, ‘Ah chi mi dice mai’, each of Mozart’s examples of operatic binary form is marked by a departure from one or more of the established paradigms. Nevertheless, Mozart maintains the

²³⁵ For an alternative analysis of Haydn’s ‘Vi cerca il fratello’, see Hunter, “Haydn’s Aria Forms,” 437.

form's integrity in each of these arias through an adherence to its expected tonal design. While Mozart observes the harmonic conventions of operatic binary form, several of his arias feature a surprising tonal digression after an expected key (the tonic or dominant) has been established. Apart from 'Deh vieni alla finestra', none of the arias listed below includes a ritornello at the conclusion of A1; many also lack either an opening or a closing instrumental phrase that would normally appear in an operatic binary form. Even Mozart's handling of the cadential structure includes a few unexpected twists, notably A1 sections that conclude with something other than a perfect authentic cadence in the dominant. Unlike his predecessors, Mozart displays a willingness to alter the basic tenets of operatic binary form in surprising and creative ways. Tables II.6.12 through II.6.15 provide a comparison of Mozart's treatment of operatic binary form.

Table II.6.12: Features of Mozart's operatic binary forms with a Category 1a design ($I \rightarrow V \parallel I / A2$ begins on material *previously stated during A1*)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Ah chi mi dice mai'	✓	✓	X	✓
'Ho capito, signor sì'	✓ • The final phrase of A1 modulates back to the tonic; this retransition is accompanied by a dominant extension so it	X • A1 ends with a PAC in the tonic	X	X

	is clearly part of A1 rather than A2			
‘Vedrai, carino’	✓	✓	X	X
‘Notte e giorno faticar’	✓	X • A1 ends on an HC in the dominant	X	X
‘Fin ch’han dal vino’	✓ • Includes a brief harmonic digression to a secondary dominant (V/V) and back to the dominant after dominant is initially established in A1 • Includes brief harmonic digression to parallel minor of the tonic in the last phrase of A1	X • A1 ends on an HC in the parallel minor of the tonic	X	X
‘O statua gentilissima’	✓ • Includes brief harmonic digression to parallel minor of the tonic at the end of A1	X • A1 ends on a THC in the parallel minor of the tonic	X	✓

	<ul style="list-style-type: none"> Includes brief harmonic digression to parallel minor of the tonic and back to the tonic after the tonic is established in A2 			
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Table II.6.13: Features of Mozart's operatic binary forms with a Category 1b design ($I \rightarrow V \parallel I / A2$ begins on *new* material)

Title	Aria follows Cat. 1 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Madamina, il catalogo è questo'	<p style="text-align: center;">✓</p> <ul style="list-style-type: none"> Includes a brief harmonic digression to parallel minor of the tonic after tonic is established in A2 	✓	X	✓

Table II.6.14: Features of Mozart's operatic binary forms with a Category 2a design ($I \rightarrow V \parallel V \rightarrow I / A2$ begins on material *previously stated during A1*)

Title	Aria follows Cat. 2 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Metà di voi qua vadano'	<p style="text-align: center;">✓</p> <ul style="list-style-type: none"> Includes a brief harmonic digression after dominant is established 	✓	X	✓

	in A1			
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Table II.6.15: Features of Mozart's operatic binary forms with a Category 3b design (I → V || ~> I / A2 begins on *new* material)

Title	Aria follows Cat. 3 tonal design	A1 ends with PAC in dominant key	A1 ends with ritornello	A2 begins with change in texture or character
'Fuggi, crudele, fuggi!'	✓	✓	X	✓
'Deh vieni alla finestra'	✓	✓	✓	X
'Non ti fidar, o misera'	✓	✓	X	X
'Ah pietà, signori miei'	✓	✓	X	X
'Ah taci, ingiusto core'	✓	✓	X	✓

Treatment of Tonal Plan in Operatic Binary Forms by Salieri's Contemporaries

Each of these composers treats the archetypal tonal design of operatic binary form in a slightly different way, but the majority of the arias analyzed here adhere to the basic harmonic plan summarized in Chapter 4 (see Table II.4.1 above). Galuppi's treatment of tonal design is slightly more flexible than the approach taken by Salieri, and he diverges

from the basic $I \rightarrow V \parallel (\rightarrow) I$ harmonic plan in ‘Bella cosa è far l’amore’, ‘Bel nume Cupido di te già mi fido’, ‘Begl’astri lucenti dell’idolo amato’, and ‘Dolce rimedio al core’. In each of these arias, Galuppi establishes the conventional tonal structure for operatic binary form but briefly digresses from it before cadencing in the expected key. The freedom that characterizes Galuppi’s approach to operatic binary form may reflect changes in the use of this form over time; operatic binary form may not have been as popular with mid-century composers as it was with their successors in the 1760s and 1770s, and as a result, the conventions may not have been as clearly established when Galuppi composed his setting of *La calamita*.²³⁶

Gassmann and Haydn, both writing in the later-1760s, also take a slightly freer approach to the tonal paradigm of the form and experiment with brief harmonic digressions after establishing the expected key structure for operatic binary form. The transitions from A1 to A2 in Gassmann’s ‘Ehi Signor, una parola’ and ‘Ah furbetta malizio’ function normally, but the composer puts a twist on the tonal plan of each aria’s A2 section after he has returned to the tonic key: by firmly establishing the tonic key *before* embarking upon these harmonic digressions, Gassmann satisfies the harmonic plan of Category 1 and plays with the listener’s expectations for the harmonic structure of the A2 section. Haydn also demonstrates a willingness to break away from the established models for operatic binary form that other composers followed so closely. ‘Questa mano e questo cuore’ features a brief digression back to the dominant after the tonic has been established at the beginning of the A2 section. Like Galuppi, Gassmann and Haydn treat operatic binary forms as a malleable framework while continuing to

²³⁶ A more comprehensive study of Galuppi’s Venetian and Viennese contemporaries would likely enrich our understanding of the use of this form in the 1750s.

observe its conventional harmonic plan. The majority of the other examples of this structure by Salieri's predecessors conform to the prescribed variations of the $I \rightarrow V \parallel I$ tonal design.

As was shown above, Mozart's treatment of this harmonic framework is extremely flexible, and he digresses from the $I \rightarrow V \parallel I$ tonal design in almost half of his operatic binary forms. In these arias, Mozart briefly veers away from the expected tonal plan but retains enough of the form's framework to render the tonal structure recognizable. Mozart's operatic binary forms were composed at a time when this aria structure had been in use for over thirty years, and he often avoids treading over the same tired harmonic ground established in earlier operatic binary form-arias. Though several arias by Galuppi, Gassmann, and Haydn also diverge from the expected tonal design of operatic binary form, Mozart forges new and inventive paths beyond those taken by the other composers considered here and this originality makes his arias stand apart from the others analyzed here.

Anfossi, Galuppi, Gassmann, Haydn, and Mozart explore a variety of keys in the harmonic digressions of their Category 3 operatic binary forms.²³⁷ The majority of the harmonic digressions in the Category 3 arias by Salieri's contemporaries tonicize keys closely related to the aria's tonic tonality. In addition to shifting to the relative minor tonality (or the relative major in the case of the minor-key arias like Mozart's 'Fuggi, crudele, fuggi!'), many of these arias explore closely related keys, those that lie no

²³⁷ No Category 3 arias by Gassmann, Gazzaniga, Paisiello, and Piccinni were analyzed for this study and therefore no observations about their approach to tonality in harmonic digressions can be made here. Of tangential interest is the fact that Galuppi's 'Begl'astri lucenti dell'idolo amato' is the only example of a Category 3 operatic binary form-aria included this study where the harmonic digression occurs on *previously stated material* (and therefore the only example of a Category 3a aria.) In each of the other Category 3 arias analyzed here begin their A2 sections with a harmonic digression on *new* material, placing them in Category 3b.

further than one flat or sharp away from the tonic. Mozart's 'Ah taci, ingiusto core' is a rare exception, traveling to the distantly related chromatic mediant of the aria's A major tonic key.

Other arias by Anfossi, Galuppi, Gassmann, and Haydn feature harmonic digressions that are tonally unstable. Galuppi's 'Con la femina faccio così' travels through a series of transient sequential modulations to a variety of both closely and distantly related keys, and the harmonic digression of his 'Donne belle, che bramate' and 'Se si tratta di cantar' are only four and six measures in length, respectively, and not long enough to establish a secondary tonal area. Haydn's 'Vi cerca il fratello' begins in the subdominant and travels around the circle of fifths to a variety of distantly related keys before returning to the subdominant to conclude the harmonic digression. These harmonic digressions demonstrate their composers' willingness to push the boundaries of tonality while remaining within the context of operatic binary form's standard tonal design.

Treatment of Design Elements in Operatic Binary Forms by Salieri's Contemporaries

Like Salieri, the other composers considered in this analysis often include a standard set of design elements to support the tonal plan and two-part division of their operatic binary forms. Each of their arias incorporates some combination of a strong cadence in the dominant key, a ritornello at the conclusion of the A1 section, and a change in texture or character at the beginning of the A2 section, and each composer handles these design elements in their own creative way. The consistency of these

practices in the operatic binary form arias examined here has helped to establish the conventions of the form described above.

Forty-two of the 46 operatic binary form-arias by Salieri's contemporaries include a perfect authentic cadence in the dominant at the conclusion of the A1 section. The only exceptions to this rule are several arias by Mozart: 'Ho capito, signor sì' concludes A1 with a PAC in the tonic key; 'Notte e giorno faticar' ends this section with a half cadence in the dominant; and 'Fin ch'han dal vino' and 'O statua gentilissima' finish A1 with a half cadence in the parallel minor of the tonic key.

In addition to a strong cadence in the dominant key, these composers also signal the end of the A1 section of many of their arias with one or more clear indicators of closing function in the final vocal phrases or the ritornello, including repetition of short phrases or subphrases, repetition of thematic material, reiteration of cadential progressions, pedal points, phrase elisions, phrase extensions, evaded cadences, and accelerated rhythmic motion, causing an increase of intensity. These markers help to provide a sense of closure in the arias that lack a strong cadence in the dominant at the conclusion of the A1 section.

The most common indicator of closing function in the operatic binary form-arias of Salieri's contemporaries is a combination of phrase extensions that emphasize cadences and reiterated cadential progressions. This pattern, present in nineteen of the 46 operatic binary forms by Salieri's contemporaries analyzed here, seems to be a standard method to emphasize the conclusion of the A1 section in operatic binary forms of the mid- to late-eighteenth century and was particularly evident in the arias of Galuppi; eleven of his sixteen operatic binary forms conclude A1 with a combination of phrase

extensions and reiterated cadential progressions. Other tactics were also in frequent use by these composers, most notably reiteration of thematic material, dominant pedals, and strings of evaded cadences.

Several arias, however, feature more dramatic indicators of closing function to delineate A1 from A2. Like Salieri, some of these composers explore the use of coloratura passages to increase the rhythmic motion and intensity in the phrases leading up to the conclusion of A1. Anfossi's 'Non fugge il buon guerriero', Galuppi's 'Se il foco mi accende d'amor', and Gazzaniga's 'Voi mi tornate in seno' each include coloratura passagework in the final vocal phrase of the A1 section.²³⁸ In 'Voi mi tornate in seno', Gazzaniga follows this increase in intensity with grand pause and a complete halt to all rhythmic and harmonic motion at the conclusion of the A1 section. This marker of formal function also provides a clear demarcation between the A1 and A2 sections of Mozart's 'Madamina, il catalogo è questo' and 'Notte e giorno faticar', and Galuppi's 'Recipe di quelli occhi'. These instances are outliers, however, and the majority of these arias exhibit some combination of the indicators of closing function listed above.

These arias by Salieri's contemporaries often feature the other design elements of operatic binary form listed above. Anfossi, Haydn, and Piccinni conclude the A1 sections of all of their operatic binary form-arias with a ritornello, but this design element is not omnipresent in the arias of each of the other composers considered here. Galuppi does not include a ritornello at the end of the A1 section of four of his eighteen operatic binary forms (including his Act I Sinfonia, which is entirely instrumental and therefore cannot include a ritornello); Mozart omits this ritornello in twelve of his thirteen examples of

²³⁸ Several of these composers reserve the use of coloratura passagework as an indicator of closing function for the conclusion of the A2 sections but omit it at the end of A1; see Galuppi's 'Con la femina faccio così' and Paisiello's 'Bruta cosa, che sarebbe' for examples of this tactic.

this structure; and neither Gazzaniga nor Paisiello conclude the A1 sections of the two examples of operatic binary form analyzed here with a ritornello. Gassmann and Gazzaniga manipulate the expected design pattern of these arias by presenting a ritornello after the last strong cadence in the dominant key rather than in the phrase leading up to it in their arias ‘Ah furbetta malizio’ (Gassmann) and ‘Non son cieco, non son matto’ (Gazzaniga); these ritornelli are therefore grouped with the A2 sections of Gassmann’s and Gazzaniga’s arias rather than A1.

In addition to their flexible treatment of the ritornello at the end of the A1 section, these composers also take a free approach to the ritornelli that often occur at the beginning of A1 and conclusion of A2 in many of Salieri’s operatic binary form-arias. Although these ritornelli do not support the binary division of the form, they provide valuable introductory and closing function for the beginning and end of an aria. Haydn’s treatment of the opening ritornello is very flexible: the first ritornello section of ‘Questa mano e questo cuore’ occurs sixteen measures after the beginning of the aria and functions as a response to the opening vocal texture rather than an introduction to it, and ‘Vi cerca il fratello’ does not include an opening ritornello. Anfossi inserts an extra ritornello to punctuate the conclusion of the harmonic digression in ‘Non fugge il buon guerriero’, bringing the total number of ritornelli in this aria up to four.

Unsurprisingly, Mozart’s treatment of the ritornello structure in operatic binary form is the most flexible of any of Salieri’s contemporaries. As stated above, twelve of Mozart’s thirteen examples of this structure in *Don Giovanni* omit the expected ritornello at the end of the A1 section. Several also leave out this instrumental punctuation at the beginning of A1 (‘Metà di voi qua vadano’, ‘Non ti fidar, o misera’, ‘Ah pietà, signori

miei', 'Fuggi, crudele, fuggi!') and at the end of A2 ('Ah taci, ingiusto core', 'Ah chi mi dice mai', 'Madamina, il catalogo è questo'). The canzonetta 'Deh vieni alla finestra' is Mozart's only operatic binary form to include all three ritornelli, and this seemingly simple song is actually a quite clever combination of two small operatic binary forms placed end-to-end. Mozart has arranged these two miniature operatic binary forms within a large-scale strophic form so that the ritornello that concludes the A2 section of the first operatic binary structure (end of strophe 1) serves as the opening ritornello of the A1 section of the second operatic binary structure (beginning of strophe 2). See Figure II.6.1 below for an illustration of this compound operatic binary structure.

Figure II.6.1: Mozart, 'Deh vieni alla finestra'

Large-scale Design:	A1			A2		A1		A2	
Tonal Design:	PTA (I) STA (V)			STA (VII/V) PTA (I)		STA (V)		STA (VII/V) PTA (I)	
Formal Function:	Exp Tr			Cl		Exp Tr		Cl	
Ritornello Structure:	Rit.-1 Rit.			Rit.		Rit.		Rit.	
Phrase Design:	a 4	a 4	a' 4 2	b 4	c 4 2	a 4	a' 4 2	b 4	c 4 2
Key/Cadence:	DM: PAC IAC →AM: PAC PAC			→GM: IAC →DM: PAC PAC		IAC →AM: PAC PAC		→GM: IAC →DM: PAC P	
Measure:	1	5	9	15	19	25	29	34	38

A change in texture or character at the beginning of the A2 section occurs in more than half of the operatic binary form-arias by Salieri's contemporaries, who explored a variety of methods for supporting the binary division of their arias. Like Salieri, Galuppi often highlights the division between the A1 and A2 sections with a change in orchestration from voice and full orchestra to voice and strings alone ('Voglio stare in allegria', 'Dolce rimedio al core', 'Con la femina faccio così', and 'Vada, vada il trombettiere') or from a voice and strings-only texture to one that also includes the winds (Act I Sinfonia, No. 1).²³⁹ Many of the other composers considered here also highlight the demarcation between the A1 and A2 sections with shift from a fully orchestral texture to a reduced ensemble: Anfossi ('Non fugge il buon guerriero', 'Son brillanti le Francese') Gassmann ('Ah furbetta malizio', 'Son un uomo docile'), Gazzaniga (Fra corni, trombi, e timpani', 'Voi mi tornate in seno'), Haydn ('Questa mano e questo cuore', 'Vi cerca il fratello'), and Mozart ('Ah chi mi dice mai', 'O statua gentilissima', 'Madamina, il catalogo è questo', 'Ah taci, ingiusto core') each affect a change of texture in this way. Other strategies include a shift in time signature (most frequently seen in the arias of Galuppi, including 'Maledetta gelosia', 'Recipe di quelli occhi', and 'Bella cosa è far l'amore', and in Mozart's 'Madamina, il catalogo è questo'); an alteration of tempo (adopted by Gazzaniga in 'Voi mi tornate in seno' and by Mozart in 'Madamina, il catalogo è questo'); and a shift in mode, most often to a minor key from a major tonality (Galuppi, 'Begl'astri lucenti dell'idolo amato', 'Con la femina faccio così', 'Figlia badate à me', 'Se si tratta di cantar').

²³⁹ Galuppi also achieves the effect of a change in texture with a more subtle shift from a bass and tenor vocal quartet to a duet for tenor voices in 'Bel nume Cupido di te già mi fido'.

Like Salieri and his peers, Mozart sometimes signals the beginning of his A2 sections with a change in texture or character. In six of his thirteen operatic binary form-arias, Mozart draws attention to structural division between A1 and A2 with a reduction of the orchestral texture, a significant shift in rhythmic pulse, or a change in tempo or meter. The A2 sections of ‘Ah chi mi dice mai’, ‘O statua gentilissima’, ‘Madamina, il catalogo è questo’, and ‘Ah taci, ingiusto core’ begin with a reduced orchestral texture in which the winds drop out and the strings and vocal line take precedence. The texture fluctuation at the beginning of the A2 section in ‘Metà di voi qua vadano’ occurs when the winds create an unexpected wall of sound with a block of sustained whole notes that is utterly unlike anything that came before it in the aria. In ‘Fuggi, crudele, fuggi!’, the character of the music shifts with a sudden change in tempo from Adagio to Allegro.

Mozart’s transitions from A1 to A2 in ‘O statua gentilissima’ and ‘Madamina, il catalogo è questo’ differ from those of his predecessors in their complexity, however; in these arias, Mozart marks the divide between the two halves of the binary form with several of the above-mentioned strategies at once. In addition to the reduction of orchestral texture, Mozart introduces simultaneous character changes: in ‘Madamina, il catalogo è questo’, shifts in tempo (Allegro to Andante con moto) and time signature (duple to triple) occur concurrently at the start of A2; and the running sixteenth-note texture that characterizes the accompaniment of A1 in ‘O statua gentilissima’ suddenly shifts to a drawn-out falling major seventh motive that underscores Leporello’s wailing at the sight of the Commendatore’s statue at the start of the aria’s A2 section. Although Mozart does not always include a texture or character change at the structural divide of his operatic binary form-arias, his approach to this design feature is nuanced and varied

in the examples where it exists. The clever interplay of texture and character changes in the transitions to these arias' A2 sections reveals the sophistication and craft with which Mozart handles this design feature of operatic binary form.

Other Formal Considerations

The Presence of Sonata Principle in Operatic Binary Forms by Salieri's Contemporaries

With the exception of Paisiello, each of the other composers considered in this study composed one or more operatic binary form-arias that display sonata principle as described above. The sixteen examples listed below fit Charles Rosen's criteria for a sonata-form recapitulation; in each, the majority of the material originally presented in the dominant during A1 is restated in the tonic during the A2 section. This group, comprised mainly of Category 2b and 3b arias, represents more than a third of the operatic binary forms by Anfossi, Galuppi, Gassmann, Gazzaniga, Haydn, Mozart, and Piccinni analyzed for this study. Table II.6.16 lists the operatic binary form-arias by Salieri's contemporaries that exhibit sonata principle.²⁴⁰

Table II.6.16: Operatic binary forms by Salieri's contemporaries that exhibit sonata principle

Category	Composer	Title
1a	Gassmann	'Ehi Signor, una parola' (no. 38)
1a	Gazzaniga	'Fra corni, trombi, e timpani' (no. 37)
1b	Galuppi	'Maledetta gelosia' (no. 17)

²⁴⁰ The diagrams for each of these arias may be found in Appendices G.2-9.

1b	Gazzaniga	‘Voi mi tornate in seno’ (no. 31)
2a	Piccinni	‘Non comoda all’amante’ (no. 9)
2b	Galuppi	‘Questa del sesso nostro’ (no. 8)
2b	Galuppi	‘Dolce rimedio al core’ (no. 65)
2b	Gazzaniga	‘Non son cieco, non son matto’ (no. 15)
2b	Haydn	‘Questa mano e questo cuore’ (no. 53)
2b	Piccinni	‘So che fedel m’adora’ (no. 45)
3b	Anfossi	‘Non fugge il buon guerriero’ (no. 45)
3b	Anfossi	‘Son brillanti le Francese’ (no. 9)
3b	Galuppi	‘Figlia badate à me’ (no. 14)
3b	Galuppi	‘Se si tratta di cantar’ (no. 42)
3b	Haydn	‘Vi cerca il fratello’ (no. 33)
3b	Mozart	‘Ah taci, ingiusto core’ (no. 46/15)

Like Salieri’s sonata-principle examples, each of these arias is built on the $I \rightarrow V$ || I tonal design that defines both sonata form and operatic binary form; each includes one or more of the design elements of operatic binary form; and all sixteen arias satisfy Rosen’s stipulation regarding the repetition of material in a sonata-form recapitulation. Also, like the examples of operatic binary forms exhibiting sonata principle in Salieri’s *La calamita*, the arias listed in Figure II.6.17 exhibit elements of formal function characteristic of sonata form including transitional phrases leading into new keys or previously stated material and clear closing function at the end of both the A1 and A2 sections. This closing function is manifested in reiterated cadential progressions or strings

of evaded cadences that emphasize the conclusion of the section, accelerated rhythmic motion in the form of coloratura passages, and the continued development of thematic material by phrase expansion, phrase extension, or phrase repetition. For all of these reasons, the arias listed above meet the requirements of Webster's "sonata form without development."

Reuse of Material in Operatic Binary Forms by Salieri's Contemporaries

Galuppi, Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, Piccinni, and Mozart employ a variety of techniques in the reuse of material from A1 during their A2 sections, much in the same way that Salieri does in his operatic binary form-arias. The majority of these composers' A2 sections are an even mix of new ideas and music first presented during A1,²⁴¹ but some contain mostly new material complimented with several repeated ideas from A1²⁴² and others favor previously stated material from A1 and present little new material.²⁴³ Several A2 sections by Galuppi, Gazzaniga, Paisiello, Piccinni, and Mozart are comprised exclusively of ideas previously stated during A1.²⁴⁴

²⁴¹ Galuppi, 'Voglio stare in allegria', 'Serbar fede à un cor fedele', 'Bel nume Cupido di te già mi fido', 'Questa del sesso nostro', 'Se si tratta di cantar', 'Vada, vada il trombettiere', 'Dolce rimedio al core', 'Noi altre femine', 'Con la femina faccio così' (an almost even mix, but more new music than old); Anfossi, 'Non fugga il buon guerriero', 'Son brillanti le Francesi'; Gassmann, 'Ah furbetta malizio'; Haydn, 'Questa mano e questo cuore'; Mozart, 'Ah chi mi dice mai', 'Vedrai, carino', 'Fin ch'han dal vino' (an even mix of old and new ideas, but all of the repeated material is from phrase a,) 'Metà di voi qua vadano', 'Ah taci, ingiusto core'.

²⁴² Galuppi, 'Recipe di quelli occhi', 'Se il foco mi accende d'amor'; Gassmann, 'Son un uomo docile', 'No, Signor, bene obbligato'; Gazzaniga, 'Voi mi tornate in seno'; Paisiello, 'Bruta cosa, che sarebbe'; Mozart, 'Ho capito, signor sì', 'Non ti fidar, o misera', 'Ah pietà, signori miei'.

²⁴³ Galuppi, 'Maledetta gelosia'; Gassmann, 'Ehi Signor, una parola'; Gazzaniga, 'Non son cieco, non son matto'; Piccinni, 'So che fedel m'adora'; Haydn, 'Vi cerca il fratello'; Mozart, 'O statua gentilissima'.

²⁴⁴ Galuppi, 'Begl'astri lucenti dell'idolo amato'; Gazzaniga, 'Fra corni, trombi, e timpani'; Paisiello, 'D'una sposa meschinella', Piccinni, 'Non comoda all'amante'; Mozart, 'Notte e giorno faticar'.

Conversely, some arias by Mozart and Galuppi feature entirely through-composed A2 sections.²⁴⁵ In these arias, Mozart creates a sense of thematic unity in the A2 sections of ‘Madamina, il catalogo è questo’, ‘Fuggi, crudele, fuggi!’, and ‘Deh vieni alla finestra’ with the repetition of new material, while Galuppi’s ‘Bella cosa è far l’amore’ stands out for its lack of any repetition. Mozart and Gassmann seem to favor reusing ideas that were first stated in the tonic key during A1, but many of Salieri’s other contemporaries draw freely on material from the entirety of their A1 sections. Like Salieri, each of these composers exhibits a flexible approach to the reuse of thematic material in their operatic binary form-arias that supports the drama of their libretti.

The methods used by these composers to establish the primary thematic material in their A2 sections mirror Salieri’s practices in his operatic binary form-arias. As stated above, Salieri uses repetition of phrase a and phrase b music at the beginning of A2 to create thematic unity in many of his Subcategory A operatic binary form-arias (arias in which the A2 section begins on previously stated material). Similarly, almost all of the Category 1a, 2a, and 3a arias by his contemporaries feature a double return of the opening lines of text and ideas from phrase a; the only exceptions are Gassmann’s ‘Ah furbetta malizio’, in which A2 begins on with a repetition of music from phrase d, and Mozart’s ‘Metà di voi qua vadano’, where a short interpolation of phrase c material precedes the return of phrase a.

Also like Salieri, several of these composers abandon phrase a motives in favor of establishing phrase b as the primary thematic material in their A2 sections. In arias by

²⁴⁵ Despite the fact that no material from the A1 sections of Mozart’s ‘Madamina, il catalogo è questo’, ‘Fuggi, crudele, fuggi!’, and ‘Deh vieni alla finestra’, and Galuppi’s ‘Bella cosa è far l’amore’ is repeated during these arias’ A2 sections, I have not labeled their two halves as A and B. Instead, I have designated the two parts of these operatic binary forms by Mozart and Galuppi as A1 and A2 to maintain a consistent set of terminology to describe this form.

Galuppi,²⁴⁶ Anfossi,²⁴⁷ Gassmann,²⁴⁸ Paisiello,²⁴⁹ and Mozart,²⁵⁰ ideas from phrase b are more prevalent than those from phrase a for a variety of reasons: the phrases where b material appears are longer, presented before the phrase a material, phrase b music is repeated more frequently than the phrase a material, or the music drawn from phrase b is not as widely varied as other repeated ideas (i.e. phrase b remains intact when phrase a is presented in a variety of permutations of a' through a''').

In some of these arias, like Paisiello's 'D'una sposa meschinella', phrase a material does return but is not as prominent as the music from phrase b. In others, phrase b material is the only idea from A1 that returns during A2; Gassmann employs this technique in three of his four arias analyzed here ('Ah furbetta malizio', 'Son un uomo docile', and 'No, Signor, bene obbligato'). Although it is possible to identify some patterns in the operatic binary forms of Salieri's contemporaries, these composers experiment with a variety of methods to establish the primary thematic material in each of their arias.

Operatic Binary Form and Compound Forms in Arias by Salieri's Contemporaries

In the introduction to his chapter on the operatic forms of the eighteenth century, Charles Rosen describes a simple binary configuration in which the two halves are

²⁴⁶ Galuppi's 'Questa del sesso nostro', 'Noi altre femine', 'Bel nume Cupido di te già mi fido', 'Con la femina faccio così', 'Figlia badate à me', 'Dolce rimedio al core', 'Se si tratta di cantar', 'Vada, vada il trombettiere', 'Begl'astri lucenti dell'idolo amato'.

²⁴⁷ Anfossi's 'Son brillanti le Francese'.

²⁴⁸ Gassmann's 'Ah furbetta malizio', 'Son un uomo docile', 'No, Signor, bene obbligato'.

²⁴⁹ Paisiello's 'Bruta cosa, che sarebbe', 'D'una sposa meschinella'.

²⁵⁰ Mozart's 'Notte e giorno faticar', 'O statua gentilissima', 'Non ti fidar, o misera'.

“thematically parallel and harmonically different, but with a harmonic pattern that is not that of simple binary form. The first phrase has a half-close on V; the second starts again on I and closes on I.”²⁵¹ According to Rosen, this design “becomes the almost invariable form of the outer parts of the operatic aria da capo” after 1720.²⁵² Throughout the middle decades of the century, this tonal plan evolved into the mature version of operatic binary form and gained popularity as a form independent from the *da capo* structure, but also continued to serve as the form for the outer A sections of the *da capo* aria. Rosen’s discussion of the relationship between the operatic binary form tonal plan and the Classic-era *da capo* aria is limited to examples drawn from the *opera seria* repertory; he does not acknowledge any link between these two structures in comic opera of the time. Several compound ternary arias in the *drammi giocosi* of Galuppi and Piccinni analyzed here provide evidence that Rosen’s statement regarding the ubiquity of operatic binary form in *da capo* arias of the *opera seria* tradition may also apply to the *da capo* (and *dal segno*) arias of eighteenth-century comic opera.

Although the form of a *da capo* aria is traditionally expressed as a ternary arrangement with an ABA configuration, the mid-century *da capo* aria is really a five-part form in which each section is separated from the next by a ritornello, illustrated in Figure II.6.2 below.²⁵³

²⁵¹ Rosen, *Sonata Forms*, 28.

²⁵² Rosen, *Sonata Forms*, 28-29.

²⁵³ Rosen describes this five-part da capo form as follows: “With the expansion of the form, and longer, more elaborate arias, the outer section A becomes a binary form with two clear phrases...with [the] expansion of the A section and the consequent emphasis at the end of its first half on the dominant, the B central member eventually relinquishes its focus on the dominant and moves to tonal areas of weaker intensity, generally the relative minor (iv) and sometimes the tonic minor or the subdominant. By the 1720s, the almost unavoidable stereotype has become...the basic ternary form described above, wherein the B section or trio provides a delicate contrast to the generally more robust outer pillars.” Though Rosen does

Figure II.6.2: Large-scale form and substructure in mid-eighteenth-century *da capo* arias

Large-scale <i>da capo</i> form	A					B	A				
Operatic binary form substructure	Rit.	A1	Rit.	A2	Rit.	B	Rit.	A1	Rit.	A2	Rit.

Although Salieri's setting of *La calamita* does not include any compound ternary arias of this type, Galuppi's *La calamita* contains several *da capo* arias and Piccinni's *La buona figliuola* includes at least one example of a *dal segno* aria that fits the structure outlined above. In Galuppi's 'Se il foco mi accende d'amor', 'Serbar fede à un cor fedele', 'Sperar il caro porto', 'Dolce rimedio al core', and 'Begl'astri lucenti dell'idolo amato', and Piccinni's 'So che fedel m'adora', the A1 and A2 sections simultaneously fulfill of the requirements of operatic binary form described above and constitute the overall A section of a *da capo* or *dal segno* structure.²⁵⁴ The operatic binary forms in each of these arias are then combined with a shorter B section to create a compound ternary form. This B section follows the ritornello at the conclusion of the A2 section and is always in a contrasting key, either the tonic's relative minor or another closely related key. Galuppi's 'Dolce rimedio al core' is the only example of a *da capo* B section in this

not use the term "five-part da capo", he describes the form and illustrates the relationships between its five parts with diagrams of the A1 A2 B A1 A2 structure and musical examples. Rosen, *Sonata Forms*, 30. Marita P. McClymonds also describes the eighteenth-century da capo aria as a five-part form, though she differs from Rosen in designating its sections as A A' B A A'. See "Aria, 2. The 18th-century, (i) The da capo aria" and "Table 1: Aria Forms in the 18th Century" in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillian, 1992), 1:171-73.

²⁵⁴ The only archetypal tonal and design feature of operatic binary form missing from any of these arias is a change in texture or character at the start of the A2 sections; this paradigm is absent from Galuppi's 'Se il foco mi accende d'amor', 'Serbar fede à un cor fedele', and 'Sperar il caro porto', and Piccinni's 'So che fedel m'adora'.

grouping that does not move through a series of related keys, remaining in the tonic's relative minor throughout.

The B sections of Galuppi's and Piccinni's compound operatic binary forms share a number of similarities with the B sections of *da capo* arias from the *opera seria* tradition. Each develops material from the A section of the *da capo* or *dal segno* form. The B section of these arias are often marked by a reduced accompaniment, most frequently a reduction to a vocal and string orchestration from a full-ensemble texture (though the accompaniment does not change in the B sections of Galuppi's 'Se il foco mi accende d'amor', 'Serbar fede à un cor fedele', and Piccinni's 'So che fedel m'adora' because these arias are already scored for strings alone). Galuppi adds to the contrast between the A and B sections of 'Serbar fede à un cor fedele' and 'Begl'astri lucenti dell'idolo amato' with a change in tempo and/or meter, a gesture similar to the B sections of many *da capo* and *dal segno* arias of the *opera seria* tradition. Also like many *da capo* B sections in *opere serie*, those in Galuppi's 'Serbar fede à un cor fedele' and Piccinni's 'So che fedel m'adora' cadence in a minor key. Galuppi's remaining *da capo* B sections conclude with a perfect authentic cadence in the tonic, but none of these examples prepares the return to the tonic with the Phrygian cadence common in the compound ternary arias of *opera seria*. See Figures II.6.3 through II.6.8 below for phrase-level timelines outlining Galuppi's and Piccinni's treatment of comic opera *da capo* and *dal segno* arias.

Figure II.6.3: Galuppi, Se il foco mi accende d'amor'

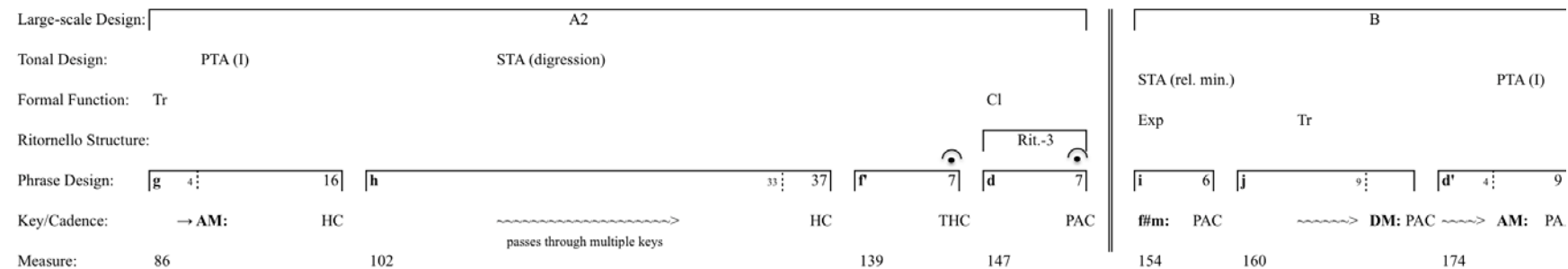
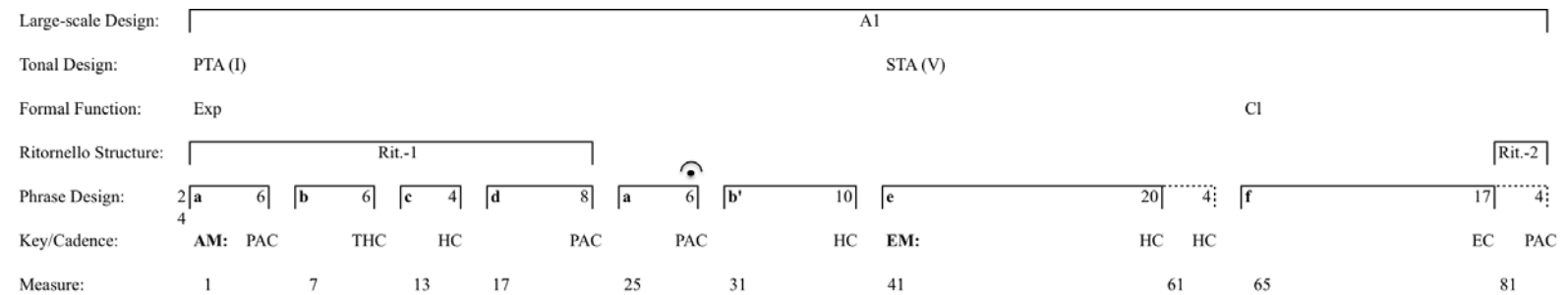


Figure II.6.4: Galuppi, 'Serbar fede à un cor fedele'

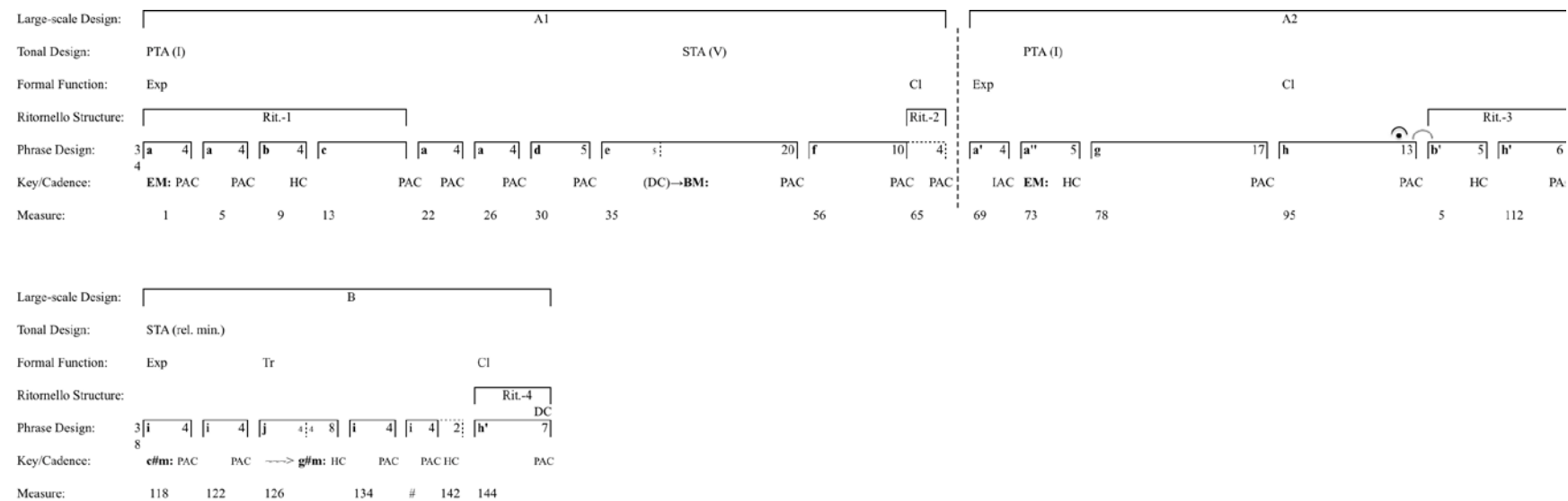


Figure II.6.5: Galuppi, 'Sperar il caro porto'

Large-scale Design:	A1																
Tonal Design:	PTA (I)					STA (V)											
Formal Function:	Exp					Tr					CI						
Ritornello Structure:	Rit.-1										Rit.-2						
Phrase Design:	4 4	a	8	b	13	a'	7	1 ^{ext.}	c	6	d	12	e	15	b'	4	
Key/Cadence:	GM:		HC		PAC		IAC	AC		THC	DM: dom. ext.		THC	dom. ped.		PAC	PAC
Measure:	1		9		22		29	30		36			48			63	

Large-scale Design:	A2										B															
Tonal Design:	PTA (I)										STA (VII/V) STA (rel. min.) PTA (I)															
Formal Function:	Exp										Exp Tr Cl															
Ritornello Structure:											Rit.-3 Fine															
Phrase Design:	f 6		g 17				h 4		i 14		b'' 7		j 6		k 10				b''' 9							
Key/Cadence:	AC		gm: → GM:				PAC		THC		PAC		PAC		CM:		PAC		→ em:		PAC		GM:		PA	
Measure:	67		73				90		94		107		115		121				131							

FigureII.6.6: Galuppi, 'Dolce rimedio al core'

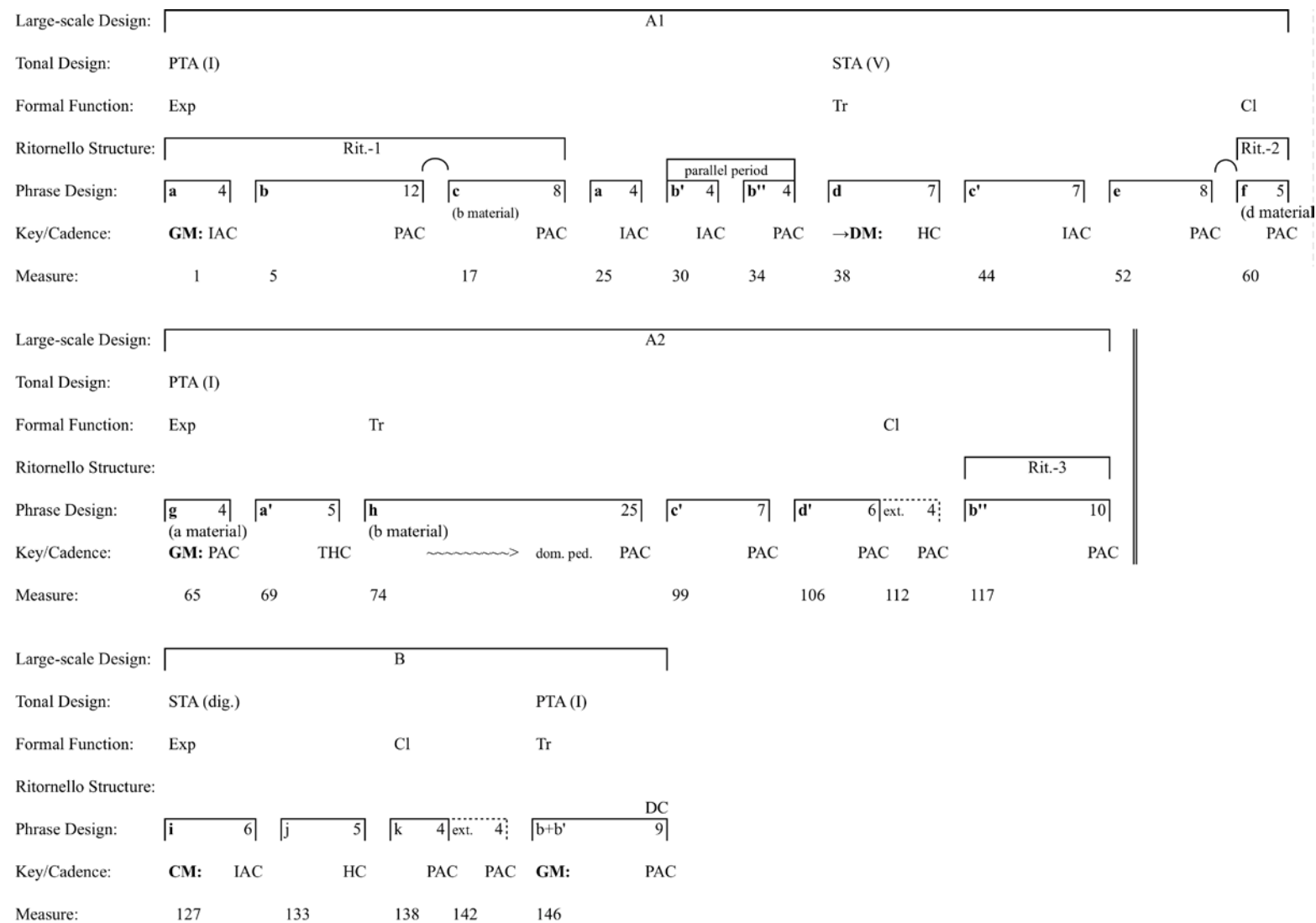


Figure II.6.7: Galuppi, 'Begli'astri lucenti dell'idolo amato'

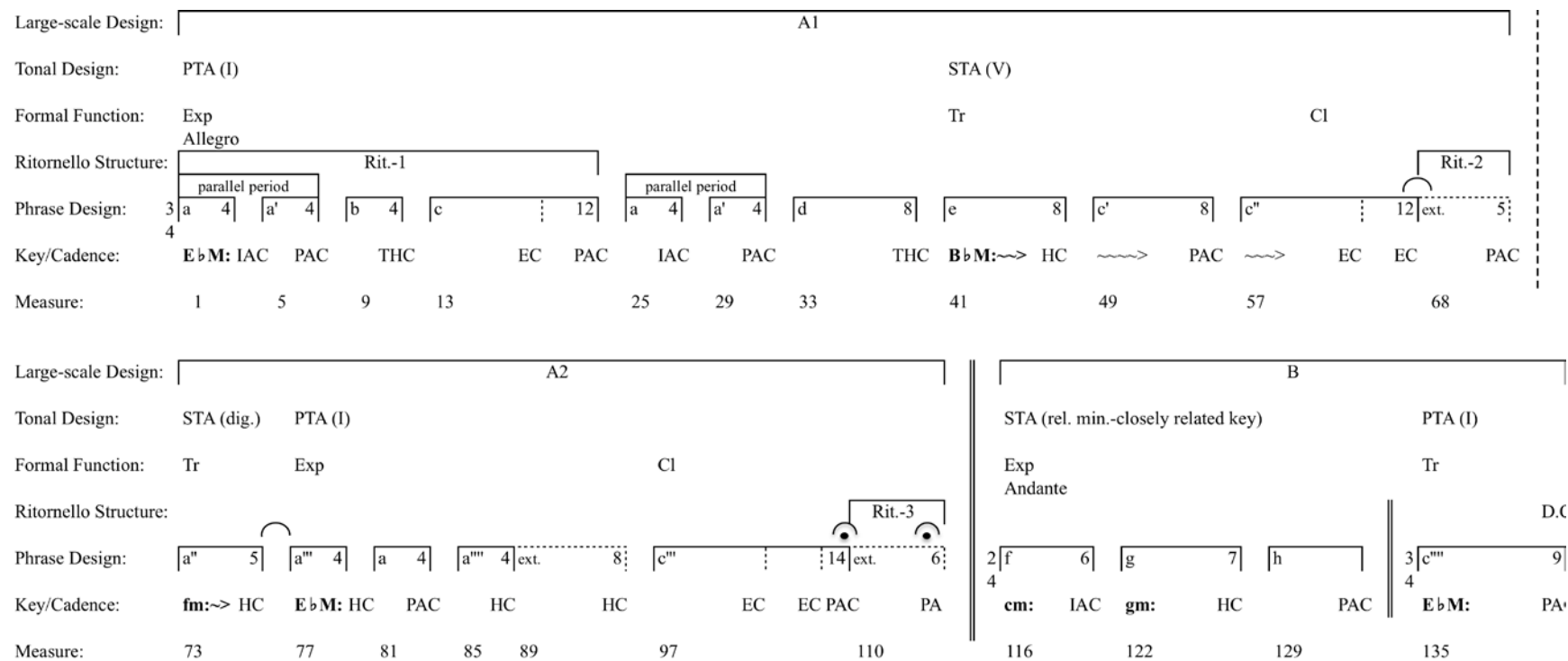


Figure II.6.8: Piccinni, 'So che fedel m'adora'

LgScale Design:	A1							A2				B										
Tonal Design:	PTA (I)			STA (V)				PTA (I)				STA (rel. min.)										
Formal Function:	Exp			Cl				Tr		Exp		Cl		Tr								
Ritornello Structure:	Rit.-1							Rit.-2		Fine			D.S.									
Phrase Design:	a	4	b	7	a	5	a'	#	c	7	b'	2	d	5	a''	#	c'	8	b''	3	c''	6
Key/Cadence:	AM: PAC		AC		AC		EM:	HC	PAC		PAC		EM:AM: PAC		HC		PAC		AC		EM: c#m: AC	
Measure:	1	5	12	17	28	34			37	41	53	61	64									

Operatic binary form also found its way into more through-composed structures in these mid- and late-century *drammi giocosi*. In several ensembles and solo arias, Mozart incorporates operatic binary forms into larger composite structures that are more complex than *da capo* or *dal segno* arias. The large-scale introductory ensemble ‘Notte e giorno faticar’ is a tripartite form in which the A section follows the tonal design of operatic binary form Category 1a and is followed by modified through-composed structures in sections B and C. These modified through-composed forms are defined by an immediate and varied repetition of consecutive phrases, i.e. phrases g, h, g’, and h’ in Section B and phrases l, m, l’, and m’ in Section C. See Figure II.6.9 below for an outline of the tonal and phrase structures in ‘Notte e giorno faticar’. Another compound form, Mozart’s Category 3b aria ‘Deh vieni alla finestra’ is comprised of a seamless combination of two small-scale operatic binary structures, thus creating a large-scale composite form. See Figure II.6.10 below for a timeline representation of this aria.

Figure II.6.9: Mozart, 'Notte e giorno faticar'

Section: A (Operatic Binary Category 1a)

Large-scale Design:	A1											A2									
Tonal Design:	PTA (I)											STA (V)									
Formal Function:	Exp											Tr									
Ritornello Structure:	<div><div>Rit.-1</div><div>Molto allegro</div></div>											<div><div>Rit.-2</div></div>									
Phrase Design:	4	a	10	a	9	b	6	c	7	d	4	d'	8	b	6	c	14	c	7	5	
Key/Cadence:	4	FM:	HC		HC	PAC		PAC		PAC		→CM:	HC	FM:	PAC		PAC		PC		PAC → B♭M:
Measure:	1		11		20		26		33		37			45		51		65		72	

Section: B (Modified Through-Composed)

Tonal Design:	STA (IV)																		
Formal Function:	Exp																		Tr
Ritornello Structure:	<div>Rit.-3</div>																		
Phrase Design:	<div><div><div>e</div><div>5</div></div><div><div>e</div><div>5</div></div><div><div>f</div><div>8</div></div><div><div>g</div><div>8</div></div><div><div>4</div><div>(e accompaniment)</div></div><div><div>h</div><div>11</div></div><div><div>g'</div><div>4</div></div><div><div>ext.</div><div>4</div></div><div><div>h</div><div>14</div></div><div><div>i</div><div>4</div></div></div>																		
Key/Cadence:	B♭M:	PAC		PAC		THC		THC		THC		(e accompaniment)	PAC	THC	THC		IAC	PAC	→ gm: HC
Measure:	75		79		83		91		98		102		113		117		121		135

Section: C (Modified Through-Composed)


Tonal Design:	STA (ii)				STA (vi)				STA (i)												
Formal Function:	Exp				Tr				Exp				Tr								
Ritornello Structure:																(recit.)					
Phrase Design:	j	4	k	4	l	4	m	4	l'	4	m'	4	n	7	ext.	9	o	15	p	4	(recit.)
Key/Cadence:	gm: PAC		PAC		HC		HC		→ dm: HC				PAC		→ fm: HC		PAC		PAC		NC
Measure:	139		143		146		149		152		155		160		167		176		191		

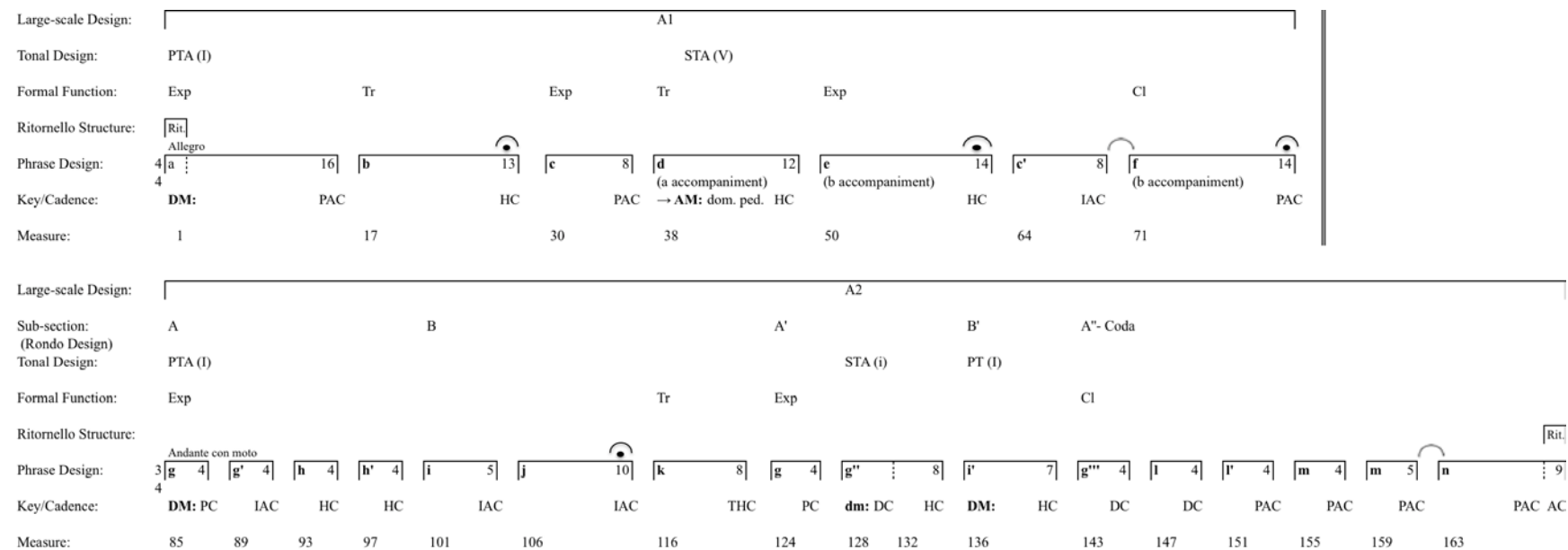
Figure II.6.10: Mozart, 'Deh vieni alla finestra'

Large-scale Design:	A1			A2		A1		A2	
Tonal Design:	PTA (I)		STA (V)	STA (VII/V) PTA (I)		STA (V)		STA (VII/V) PTA (I)	
Formal Function:	Exp		Tr	Cl		Exp	Tr	Cl	
Ritornello Structure:	Rit.-1		Rit.	Rit.		Rit.		Rit.	
Phrase Design:	a 4	a 4	a' 4 2	b 4	c 4 2	a 4	a' 4 2	b 4	c 4 2
Key/Cadence:	DM: PAC		IAC → AM: PAC PAC	→ GM: IAC → DM: PAC PAC		IAC	→ AM: PAC PAC	→ GM: IAC → DM: PAC P	
Measure:	1	5	9	15	19	25	29	34	38

Don Giovanni's famous catalog aria, Leporello's 'Madamina, il catalogo è questo', represents the pinnacle of operatic binary form's development into a flexible vehicle for furthering the drama of the text. With the exception of a ritornello at the conclusion of the A1 section, this Category 1b aria includes each of the expected tonal and design markers of operatic binary form. Mozart demonstrates the flexibility of this structure in the catalog aria by molding it into a dynamic form that serves the drama while still retaining its identity as an operatic binary form. The two-tempo aria brings together a fast-paced patter-song cabaletta and a slow cavatina, a reversal of the normal order of these two eighteenth-century aria tropes that captures the essence of Leporello's recitation of the Don's conquests. In addition, the A2 section of the operatic binary form exhibits an ABA'B' A'' rondo design in which thematic unity is created by the varied return of phrase g material; the only difference between this A2 section and a traditional instrumental rondo form is the lack of a secondary tonal area. See Figure II.6.11 below for an phrase-level illustration of these structural features of Mozart's 'Madamina, il catalogo è questo'.

Operatic binary form plays an integral role in the overall structure of each of these compound forms. Whether as an interpolation of A1 and A2 sections within a composite structure or a clever arrangement of thematic materials layered over the form's traditional harmonic plan, Galuppi, Piccinni, and Mozart incorporate the operatic binary tonal design and design features into larger structures seamlessly. Operatic binary form became ingrained in the consciousness of audiences early in the eighteenth century and the present analyses show that as time progressed, these composers found new and flexible ways to capitalize on its popularity in their *drammi giocosi*.

Figure II.6.11: Mozart, 'Madamina, il catalogo è questo'



Operatic Binary Forms by Salieri and his Contemporaries: Comparisons

Operatic binary form appears more frequently than any other form in the operas and individual arias considered for the present study. Sixteen of the 35 arias, ensembles, and instrumental movements of this opera fall into one of the three categories of operatic binary form. This form also appears in eighteen of the 34 arias, ensembles, and instrumental movements in Galuppi's setting of the *La calamita de' cuori* libretto; in thirteen of the 28 arias, ensembles, and instrumental movements of Mozart's *Don Giovanni*²⁵⁵; and in all fifteen of the arias by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni analyzed here.

As shown in Tables II.5.1 through II.5.4 in Chapter 5 above, Salieri regularly adheres to the archetypal tonal and design elements that define operatic binary form in his arias; nine of Salieri's sixteen examples of this structure exhibit *all* of the archetypal tonal and design features of this form. In this way, he is more like his predecessors and than he is similar to his successor Mozart. Galuppi, a predecessor, observes all of the paradigms of operatic binary form in eight of his arias, and six of the arias by the mid-century contemporaries exhibit all of the paradigms of this form. While Mozart acknowledges the traditional elements of this form in each of his arias, none of his operatic binary forms conform to *all* of the expected tonal and design archetypes.

Salieri's arias often conform to the $I \rightarrow V \parallel I$ tonal plan that defines operatic binary form. Only four of his sixteen operatic binary forms deviate from it, and each of these four departures represents only a brief harmonic digression from the form's typical harmonic plan before Salieri returns to the expected key structure. Anfossi, Gassmann,

²⁵⁵ This total includes the two additional arias ('Dalla sua pace' and 'Mi tradì quell'alma ingrata') and the duet ('Per queste tue manine') that Mozart composed for Vienna.

Gazzaniga, Haydn, Paisiello, and Piccinni also remain faithful to the tonal design of operatic binary form in almost all of their arias, and the few divergences from this tonal design in these operatic binary forms occur *after* the expected harmonic plan has been fulfilled.

Galuppi and Mozart show a greater willingness to introduce surprising tonal digressions, modulating to a variety of distantly related keys for brief periods. Mozart's digressions often include a shift to the parallel minor of the tonic key, but this small sample of Galuppi's arias yields no conclusive results regarding his tendencies in writing harmonic digressions. Despite these brief divergences, Galuppi and Mozart maintain the basic integrity of the $I \rightarrow V \parallel I$ tonal design and reinforce operatic binary form in these arias by including one or more of the archetypal design elements of a strong cadence in the dominant at the end of A1, a ritornello at the end of A1, and a change in text or character at the beginning of A2.

The majority of the arias, ensembles, and instrumental movements by Salieri and his predecessors analyzed here exhibit most of the design elements that characterize operatic binary form. A perfect authentic cadence in the dominant key concludes the A1 section of all 33 operatic binary form-arias by Salieri's forerunners and fifteen of Salieri's sixteen own operatic binary forms; the only exception is Salieri's 'Dolce rimedio al core', which ends with an imperfect authentic cadence in the dominant key. Though nine of Mozart's thirteen operatic binary forms also exhibit a perfect authentic cadence in the dominant at the end of the A1 section, 'Ho capito, signor sì', 'Notte e giorno faticar', 'Fin ch'han dal vino', and 'O statua gentilissima' conclude A1 with a variety of perfect authentic cadences and half cadences in the tonic, the tonic minor, and the dominant

keys. In addition, Mozart almost completely rejects the practice of concluding A1 with a ritornello, a convention faithfully observed by Salieri in thirteen of his sixteen arias and the majority of those by Galuppi, Anfossi, Haydn, and Piccinni.

Lastly, eleven of Salieri's sixteen operatic binary forms and more than half of those by his forerunners draw attention to the structural divide between the A1 and A2 sections with a change in texture or character of the music. Salieri and other mid-century composers frequently limited their texture or character shifts to one major change, often a change in orchestration, an alteration of meter, or a variation in tempo, but four of the 49 arias by these composers include several changes that happen simultaneously at the beginning of A2. The A2 section of Salieri's 'Recipe di quelli occhi' begins with a reduced orchestration, a change in tempo from *allegretto* to *larghetto*, and a shift from duple to triple meter; Gazzaniga's 'Voi mi tornate in seno' includes a reduced orchestration and a shift from *andantino* to *allegro*; and Galuppi combines a reduced orchestration with a modulation in 'Begl'astri lucenti dell'idolo amato' (B-flat major to f minor) and 'Con la femina faccio così' (D major to d minor). The most common change in texture is a reduction of orchestration, and many operatic binary forms by Salieri and Galuppi include this type of shift at the beginning of their A2 sections. Mozart observes the conventional change in texture or character in almost half of his operatic binary form-arias, and he frequently employs several different changes of texture and character at one time. The catalog aria 'Madamina, il catalogo è questo' is an example of several simultaneous shifts at the beginning of A2, including a reduced orchestration, a change in tempo from *allegro* to *andante*, and a shift from duple to triple meter. The presence of changes in musical texture or character of different kinds between the A1 and A2

sections, and of the other archetypal design features in each of the operatic binary form-arias considered here demonstrates that Salieri and Mozart were aware of the conventions established by their predecessors, and while Salieri strove to adhere to these paradigms, Mozart looked for opportunities to transcend them.

Part III: Conclusions

Conclusions

Antonio Salieri composed *La calamita de' cuori*, an Italian-language *dramma giocoso* set to an adapted version of a Carlo Goldoni libretto, at a critical time in his career; *La calamita* was Salieri's first opera after his appointment to the posts of Habsburg court chamber composer and operatic director of the court theaters in early 1774. This study of *La calamita* has provided insight into the formal practices used in Viennese opera of the mid-1770s, a time period that had previously received little attention from scholars of eighteenth-century opera. Salieri's choices of a popular genre and libretto for this opera show that he was aware of the trends in Vienna at this time, and it is logical that he would have also attempted to bring together fashionable elements in his music. Furthermore, analysis of Salieri's treatment of the typical forms of his time in this opera illustrated the level of craft and sophistication with which he handled form at an early and pivotal point in his career.

I explored the performance history of *La calamita de' cuori* in Vienna and beyond, provided background on the singers who performed in the opera's premiere, documented and translated Salieri's thoughts on his music as he recorded them in the prefatory notes to the autograph score, and listed references Salieri made to music from *La calamita* in his later works. My discussion of *La calamita* also extended to the history of the libretto and the locations of the libretto's sources. I presented a detailed plot synopsis of *La calamita de' cuori*, the first of its kind in any language, and described the variants between Carlo Goldoni's original 1752 libretto and the revised version created for Salieri's 1774 setting of the opera.

Five manuscripts, all previously known, are the primary sources of Salieri's music for *La calamita de' cuori*.²⁵⁶ Here, for the first time, I collated Salieri's autograph score, held at Vienna's Österreichische Nationalbibliothek and referred to here as A-Wn 1, with the four primary copies to arrive at a stemma that documents the relationship between these sources: A-Wn 1, the original source, and the copies A-Wn 2 (also held at Vienna's Österreichische Nationalbibliothek), I-VIb (located at Vicenza's Biblioteca Bertoliana), D-B (held at Berlin's Staatsbibliothek zu Berlin, Preußischer Kulturbesitz), and D-DI (located at Dresden's Sächsische Landesbibliothek, Staats- und Universitätsbibliothek). The variant readings led me to conclude that A-Wn 1 served as the original source from which subsequent copies of this opera were created. I argue that A-Wn 2 was copied directly from A-Wn 1; A-Wn 2 is the closest to a faithful transcription of the notation in A-Wn 1 and transmits a limited number of variants. I further claimed that A-Wn 2 served as the source for D-B and that D-B was the source for D-DI, and a number of errors and changes in text that appear in A-Wn 2 and are carried over into D-B and D-DI support this claim. It remains unclear whether the copy I-VIb was created from A-Wn 1 or A-Wn 2 because I-VIb source transmits readings that could connect it to either A-Wn 1 or to A-Wn 2. I indicated the ambiguous relationship between I-VIb and the other sources in the stemma proposed in Chapter 3 above.

Scribal errors account for the majority of the variants between A-Wn 1 and the copy A-Wn 2, and these minor variants did not reveal significant information about Salieri's compositional process. Most of the variants between A-Wn 1 and the other copies are also scribal errors, although my collation of these sources revealed several

²⁵⁶ Biggi Parodi, *Catalogo tematico Salieri*, 130.

significant changes in text and music. The most substantive variants between A-Wn 1 and the copies appear in D-B and D-Dl. They include the absence of the Act III arias ‘Vada, vada il trombettiere’ and ‘Pien d’ardir costante e forte’ in A-Wn 2, D-B, and D-Dl; transposition of the arias ‘Questi amanti affettati e svenevoli’ and ‘Benedetti sian gli amanti’ into multiple keys in D-B; replacement of in the arias ‘Questa del sesso nostro’ (retitled ‘Contro di quell’audace’ in D-B and D-Dl), ‘Mi pizzica, mi stuzzica’ (retitled ‘Il sangue già mi brulica’ in D-B and D-Dl), and ‘Signor Pignone caro’ in the copies D-B and D-Dl. Because no direct connections exist between D-B, D-Dl, and the Viennese performances of *La calamita de’ cuori* that took place in 1774, the substantive variants between A-Wn 2, D-B, and D-Dl do not provide information about the process Salieri followed in composing this opera.

Though my comparison of the sources did not reveal new information about Salieri’s compositional process, it is likely that he took great care in the creation of this work. The success of *La calamita de’ cuori* was important for Salieri’s career, and it is logical that the choices he made about genre and libretto were intended to ensure this success. *La calamita* is a *dramma giocoso*, a subgenre of Italian-language comic opera that achieved significant popularity in Vienna beginning in the mid-1760s, and Salieri set this opera to a text by Goldoni, whose works were greatly favored in Vienna at that time. Salieri’s prefatory notes show that he was pleased with the outcome of his work on this opera, and he referred to his music as “well made” and said it “begins [and] ends very well,” “has always had a great effect in the theatre,” and “was given great applause.”²⁵⁷ It is probable that he expended a significant amount of effort in its composition to ensure that this opera would please both the public and the Viennese court musical

²⁵⁷ See Table I.1.3 above for a transcription of Salieri’s notes and my English translation of this text.

establishment. With the success of *La calamita*, Salieri took one of his first steps toward securing a place as a highly influential composer in the Habsburg capital.

In addition to documenting the history of *La calamita de' cuori*, I explored Salieri's use of form in the arias, ensembles, and instrumental movements of this opera. My analysis demonstrated that he relied on a clearly defined binary structure, referred to in this dissertation as "operatic binary form," for the structure of 46% of the arias, ensembles, and instrumental movements in *La calamita*. The frequency with which operatic binary form appears in *La calamita de' cuori*, and Salieri's consistent use of the tonal and design elements that define this form led me to explore its use by other composers of the mid- and late-eighteenth century. Previous scholars had subjected few arias from *drammi giocosi* by Salieri's mid-century predecessors to analysis, and this left a lacuna in our understanding of the normative formal procedures of Salieri's time. To fill part of this gap, I analyzed operatic binary form-arias by other composers active during the second half of the eighteenth century, including Pasquale Anfossi, Baldassare Galuppi, Florian Leopold Gassmann, Giuseppe Gazzaniga, Franz Joseph Haydn, Wolfgang Amadeus Mozart, Giovanni Paisiello, and Niccolò Piccinni.

The operatic binary forms by Salieri and his contemporaries are characterized by a consistent set of tonal and design paradigms. The simple tonal design on which these composers built their arias – $I \rightarrow V \parallel I$ – renders the form aurally comprehensible. A combination of one or more design elements articulates the binary division between the A1 and A2 sections of this form: a strong cadence in the dominant at the end of the A1 section, a ritornello at the end of the A1 section, and a change in texture or character at the beginning of the A2 section. In addition to identifying these tonal and design

elements, I observed that these operatic binary forms consistently fall into three distinct categories defined by the tonal plan at the beginning of A2. The categories include: Category 1) an immediate return to the tonic at the beginning of A1; Category 2) a modulation from the dominant directly to the tonic after the beginning of A2; and Category 3) a return to the tonic after a harmonic digression at the beginning of A2. I have divided each of these three categories into two subcategories based on the type of material that begins the A2 section; the A2 sections of subcategory A arias begin with previously stated material that first appeared during A1, and subcategory B arias introduce new material in the first phrase of A2.

Although previous studies by Hunter, Platoff, Robinson, Rosen, and Webster had explored form in *opere serie* and *opere buffe* of Mozart and Haydn and increased our understanding the structural paradigms of this repertory, these scholars had not focused specifically on operatic binary form. This dissertation is the first detailed study of the tonal design and design elements that characterize operatic binary form in mid- and late-eighteenth-century *drammi giocosi*. I argued above that previous scholars had not assigned an appropriate name to this form. Past analysts referred to this structure by various terms that carry specialized meanings for instrumental forms, including “slow-movement form,” “sonata without development,” and “exposition-recap form.” Because this form has little in common with instrumental forms beyond a basic tonal plan, I argued that this structure merited a new term to separate it completely from instrumental forms. The change in nomenclature to “operatic binary form” carries several benefits. Firstly, this terminology clearly communicates the distinction between binary forms in opera and those in instrumental music; secondly, it describes the form’s bipartite

structure while implying that there is a harmonic relationship between the two parts; and finally, this simple term does not limit the variety of treatment of material or tonal plan. As has been observed above, composers of the mid- and late-eighteenth century manipulated the tonal and design paradigms of operatic binary form with various levels of flexibility in order to reuse and develop musical material within each section in a variety of ways.

Lastly, the majority of previous studies of operatic forms did not separate the discussion of form from the analysis of extra-musical elements of text, drama, and characterization. I argued that it was necessary to recognize the underlying tonal and design procedures of this form separately from text, plot, and characterization to fully understand how this form supports the drama. I maintained a narrow focus on the structural paradigms of operatic binary form in order to identify the normative formal practices observed by Salieri and his peers. By doing so, I provided a foundation for more detailed exploration of the relationship between characterization and form in the music of Salieri's *La calamita de' cuori*.

My research on operatic forms demonstrated that operatic binary form was prevalent in several mid- and late-eighteenth-century *drammi giocosi* by Salieri, his predecessors, and his successor Mozart.²⁵⁸ Sixty-two of the 112 arias, ensembles, and instrumental movements analyzed for the present study fall into one of the three categories of operatic binary form described above. No single category of operatic binary

²⁵⁸ Over two-thirds of the music analyzed for the present study is in operatic binary form but the operas by Galuppi, Salieri, and Mozart also include a variety of other aria structures, including bi- and tripartite through-composed forms, ternary, strophic, sonata, five-part rondo, and operatic rondò forms. It is extremely probable that the operas by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni also include forms other than operatic binary, but further analysis of these works is needed to confirm this statement.

form stands out as a clear favorite of Salieri and these other composers, though Category 3b (a return to the tonic on new material after a harmonic digression) appears the most frequently in the arias surveyed here. Salieri himself includes nine Category 3b arias in *La calamita*, far more than the number of his arias in any other category. No Category 2a or 3a arias appear in Salieri's opera, but this may have been a coincidence; as noted above, a lack of Category 3a arias does not seem to be unusual for this time. Galuppi is the only composer considered here to include arias in each of the six categories of operatic binary form, and the majority of Galuppi's arias fall into Categories 2b and 3b. Mozart favors Category 1a and 3b operatic binary forms in *Don Giovanni*. Category 1a arias appear most frequently in this analysis of arias by Anfossi, Gassmann, Gazzaniga, Haydn, Paisiello, and Piccinni, but this small sample size prevents any definitive conclusions regarding the popularity of particular categories of operatic binary form with any of these composers, including Salieri, Galuppi, and Mozart.

The analysis presented in this dissertation showed that while Salieri and his peers treat operatic binary form flexibly, these composers adhered to the clearly defined set of tonal and design paradigms outlined above. In many of the arias analyzed here, these composers remain faithful to the basic $I \rightarrow V \parallel I$ tonal design. Several arias diverge from this harmonic structure in unexpected ways, but these departures occur *after* the expected harmonic plan has been fulfilled. These deviations do not constitute additional subcategories of operatic binary form, but simply represent creative approaches to the standard tonal plan that defines this form. These composers also interpret the design elements that characterize operatic binary form in creative ways but consistently include a combination of a strong cadence in the dominant at the end of A1, a ritornello at the end

of A1, and a change in texture or character at the beginning of A2 in these arias. Mozart treats these design elements with more flexibility than Salieri or any of his other predecessors, but demonstrates his awareness of the form's common design elements by acknowledging them in his operatic binary form-arias.

The consistency with which these tonal and design paradigms appear in the operatic binary forms of Salieri's mid-century peers demonstrates that these composers designed their arias to fit an established pattern. The structural similarities between the arias by Salieri and earlier composers analyzed here provide evidence to support the argument that Salieri was aware of and upheld the formal practices of operatic binary form established by his predecessors in the 1750s and 1760s. Furthermore, this study also showed that despite the complexity and inventiveness with which Mozart treats operatic binary form in *Don Giovanni*, he acknowledged the formal parameters established by his mid-century forerunners. Recognizing the structural procedures in operatic binary forms by Salieri and Mozart's other mid-eighteenth-century predecessors allows us to distinguish the ways Mozart relied upon and went beyond the conventions of this form and contributes new information to help answer Platoff's question, "when was Mozart conventional and when original, and why?"²⁵⁹

Questions remain about the place of Salieri's music in the continuum of the development of operatic form during the second half of the eighteenth century. A study of additional repertoire is needed to ascertain how widespread and nuanced the use of operatic binary form was in operas of Salieri's time and in the subsequent decades, and whether the trends toward complexity and sophistication seen in Mozart's *Don Giovanni*

²⁵⁹ John Platoff, "How Original was Mozart? Evidence from *opera buffa*," *Early Music* 20, no. 1 (Feb., 1992): 117.

continued in later Italian-language comic operas. Further analysis is also needed to assess which categories of operatic binary form fit particular character types, voice types, or dramatic situations. Future research on the interplay between this form and extra-musical elements like text, plot, and characterization will reveal more detailed patterns in this music and produce new information about Salieri's development as a composer and the dramatic, poetic, and musical conventions of Viennese comic opera of the mid-1770s.

My systematic examination of Salieri's operatic binary forms does, however, add to our present understanding of this form in mid- and late-century *dramma giocoso* and does demonstrate that Salieri's music is an example of the normative formal procedures of his time. The present analysis shows that with *La calamita de' cuori*, Salieri supplied his audiences with the same kind of music they enjoyed in other composers' *drammi giocosi*. I do not propose a definitive method for analyzing arias of comic opera of the mid- and late-eighteenth century. Rather, I outline the tonal and design elements that characterize operatic binary form to provide a guide for identifying this aria structure and categorizing these composers' use of it. By building on previous discussions of binary aria forms and by developing a refined concept of operatic binary form's structural archetypes as they appear in Salieri's *La calamita* and other *drammi giocosi* of his time, I hope to have provided a framework for such research on the operatic forms used by Salieri and the many understudied opera composers of the second half of the eighteenth century.

Appendix A.1: Description of Autograph A-Wn 1, Vienna, Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs. 16.508 (A-Wn Mus. Hs. 16.508)

Vol. 1 (Act I)

Measurements: 235 x 315 mm.

Structure:

- 112 folios
- 25 gatherings, 24 of 25 numbered by Salieri
- Page numbers included every ten pages, recto side, upper right corner

Incorrect Numeration:

- 60r labeled as “61”
- 69r labeled as “70”
- 78r labeled as “80”
- 88r labeled as “90”
- 98r labeled as “100”
- 111r labeled as “113”
- 112r labeled as “111.”

Watermarks: This source contains a variety of watermarks, listed below. Information on the number of folios on which these watermarks appear was unavailable at the time that the present research was conducted.²⁶¹

- “GH”; present on 10r-10v
- Shield with two stars; present on 12r-12v, 23r-23v
- Shield with one star crowned with a crescent moon; present on 21r-21v, 22r-22v, 98r-98v
- Crescent moon over small crown; present on 27r-27v
- Crowned shield with two stars; present on 28r-28v. 58r-58v
- Shield with one triangle crowned with a crescent moon; present on 32r-32v
- Small crown over partial shield; present on 36r-36v
- “V”; present on 46r-46v
- “HF”; present on 47r-47v
- “GF”; present on 77r-77v
- Shield with “W”; present on 90r-90v

Blank Pages:

- 34v (10 staves)
- 95v (10 staves, collette, different dimensions and color)

²⁶¹ I am grateful to Andrea Harrandt and the librarians of the Österreichische Nationalbibliothek Musiksammlung for providing me with this information about watermarks that appear in volume I of Salieri’s autograph score. Andrea Harrandt, e-mail message to author, 18 March 2011.

- 111v (12 staves)

Significant Erasures:

Page no.	No. of measures that have been crossed out	Location (near x measures / which staves are crossed out)	Notes (legible/illegible; what has been crossed out)
10r-10v	4 mm.	Between mm. 94-95 / staves 1-10	Illegible since all parts crossed out in ink; vln I and basso continuo are partially legible
20r	1 m.	between mm. 16-17 / staves 9-10	Largely illegible since this section has been crossed out in ink; vocal line can be partially read; no basso continuo evident
35r	7 mm.	mm. 1-7 / staves 1-2	Legible; horn I, II crossed out and rewritten on a single line; ob I, II written on a single line; both sections split onto individual staves on 35v
75v	3 mm.	mm. 65-67 / stave 4	Illegible; vln I cancelled, rewritten on ob II line
76r	1 m.	After m. 73 / staves 1-9	Legible; material present in all parts
76v	7 mm.	Staves 1-9	Material present in all parts
77r	2 mm.	Before m. 74 / staves 1-9	Legible; material present in all parts
83r	3.5 mm.	Between mm. 11-12 / staves 7-8	Illegible; last half measure connects to half measure numbered as m. 12

103r-103v	Indeterminate number of measures	Between mm. 126-27 / staves 1-12	Illegible; material present in vln I and basso continuo only
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Collettes:

- 95v: blank page with 10-stave sheet pasted onto it

Notes:

- Spine has impressions in gold on red leather, vertical: “Salieri, / Calamità / de’ cori / 1.”; paper label on upper left corner of cover with shelf mark “16508 / 2 Voll”
- Bound in green cardboard (marbled)
- Prefatory notes by Salieri included on pages 1r-1v
- Some marks added in pencil (e.g. 29v)
- 59r includes a “59” in the upper right corner of page, 60r includes a “61”; after this point, page numbers included every ten pages in upper right hand corner are incorrect numeration
- Everything that is not a recitative is numbered in upper left corner
 1. 14r: No. 2, Quartet: *Bell’idolo d’amore*
 2. 17v: No. 4, Quartet: *Bel nume Cupido di te già mi fido*
 3. 21r: No. 6, Aria: *Questa del sesso nostro*
 4. 30v: No. 8, Cavatina: *Donne belle che bramate*
 5. 35r: No. 11, Aria: *Figlia mia, se di marito*
 6. 48v: No. 14, Aria: *Quel bel valor m’accende*
 7. 60r: No. 17, Aria: *Sperar il caro porto*
 8. 71r: No. 19, Aria: *Tagliar braccia? Bagatelle*
 9. 80r: No. 21, Accompanied recitative: *Son fuori di me!*
 10. 85r: No. 23, Aria: *Recipe di quelli occhi*
- Act I finale not numbered
- Each folio of Act I Finale (96r-111r) labeled with consecutive numbers, 1-16
- Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 2r-95v: 10 staves
 - 96r-111v: 12 staves
- Inconsistencies in the length of lines at ends of staves
 - 55v, stave 1 of 10, p. 70v, stave 4 and 6 of 10, not all lines are the same length)
 - 95v is blank with a 10 stave page pasted onto it

Gathering Structure:

$\chi^1 A^2 B^4 C^6 D^4 E^8 F^6 G^8 H^2 I-K^4 L-M^6 N^4 \chi O^4 \chi P^4 \chi Q^2 \chi R^2 S^2 T-W^4 \chi X^4$

- Chi (χ) for leaf added at beginning of gathering; i for leaf added at end of gathering
- Signed gatherings labeled with letters

- Unsigned gatherings labeled with numbers

Gathering # (label in ms.):	Gathering includes folio #s:	Contents of gathering (Position No./ Title/measure numbers):	Notes
χ^1 ⁴	1r-5v	Salieri's notes on Act I, 1r-1v; No. 1, Sinfonia, mm. 1-44	10 staves
A ² (2/1)	6r-7v	No. 1, Sinfonia, mm. 45-68	10 staves
B ⁴ (3/1)	8r-11v	No. 1, Sinfonia, mm. 69-105	10 staves
C ⁶ (4/1)	12r-17v	No. 1, Sinfonia, parts for horn I, II, fl I, II; No. 2, <i>Bell'idolo d'amore</i> , mm. 1-37; No. 3, <i>Amor, tu che ricovri</i> , mm. 1-31; No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 1-8	10 staves
D ⁴ (5/1)	18r-21v	No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 9-41; No. 5, <i>Udite? Sì, purtroppo</i> , mm. 1-28; No. 6, <i>Questa del sesso nostro</i> , mm. 1-13	10 staves
E ⁸ (6/1)	22r-29v	No. 6, <i>Questa del sesso nostro</i> , mm. 14-123	10 staves
F ⁶ (7/1)	30r-35v	No. 7, <i>Dura cosa è l'amor</i> , mm. 1-19; No. 8, <i>Donne belle che Bramante</i> , mm. 1-56; No. 9, <i>In verità, quando ci penso, io rido</i> , mm. 1-19; No. 10, <i>(Ecco la mia diletta)</i> , mm. 1-44; blank page, 34v (10 staves); No. 11, <i>Figlia mia, se di marito</i> , mm. 1-13	10 staves
G ⁸ (8/1)	36r-43v	No. 11, <i>Figlia mia, se di marito</i> , mm. 14-99	10 staves
H ² (9/1)	44r-45v	No. 11, <i>Figlia mia, se di marito</i> , mm. 100-125	10 staves
I ⁴ (10/1)	46r-49v	No. 12, <i>Costui per dir il vero</i> , mm. 1-35; No. 13, <i>E tal io bramo</i> , mm. 1-17; No. 14, <i>Quel bel valor m'accende</i> , mm. 1-23	10 staves
J ⁴ (11/1)	50r-53v	No. 14, <i>Quel bel valor m'accende</i> , mm. 24-63	10 staves
K ⁴ (12/1)	54r-57v	No. 14, <i>Quel bel valor m'accende</i> , mm. 64-109	10 staves
L ⁶ (13/1)	58r-63v	No. 15, <i>Ma voi, che pretendete</i> , mm. 1-23; No. 16, <i>Ola! Perché coll'armi?</i> , mm. 1-39; No. 17, <i>Sperar il caro porto</i> , mm. 1-52	10 staves
M ⁶ (14/1)	64r-69v	No. 17, <i>Sperar il caro porto</i> , mm. 53-127	10 staves
N ⁴ (15/1)	70r-73v	No. 18, <i>Misera me!</i> , mm. 1-26; No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 1-39	10 staves
χO^4 (16/1)	74r-78v	No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 40-98	10 staves
χP^4 (17/1)	79r-83v	No. 20, <i>È tanto il mio dolor che non ascolto</i> , mm. 1-30; No. 21, <i>Son fuori di</i>	10 staves

		<i>me!</i> , mm. 1-74; No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 1-32	
χQ^2 (18/1)	84r-86v	No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 33-67; No. 23, <i>Recipe di quelli occhi</i> , mm. 1-27	10 staves
χR^2 (19/1)	87r-89v	No. 23, <i>Recipe di quelli occhi</i> , mm. 28-77	10 staves
S^2 (20/1)	90r-91v	No. 23, <i>Recipe di quelli occhi</i> , mm. 78-113	10 staves
T^4 (21/1)	92r-95v	No. 24, <i>Costui, per dire il vero, è un certo umor cuorioso</i> , mm. 1-14; No. 25, <i>Perfido, indegno</i> , mm. 1-31; No. 26, <i>Che diavol di fracasso</i> , mm. 1-21; No. 27, <i>Per invidia favella</i> , mm. 1-11; No. 28, <i>(Intesi quanto basta)</i> , mm. 1-16; 7 m. segue section headed 'Per il Finale della Calamita de' cori'; blank page, 95v (10 staves)	10 staves
U^4 (22/1)	96r-99v	No. 29, <i>Con fonda aritmetica</i> , mm. 1-72	12 staves
V^4 (23/1)	100r-103v	No. 29, <i>Con fonda aritmetica</i> , mm. 73-131	12 staves
W^4 (24/1)	104r-107v	No. 29, <i>Con fonda aritmetica</i> , mm. 132-199	12 staves
χX^4 (25/1)	108r-112v	No. 29, <i>Con fonda aritmetica</i> , mm. 200-255; blank page, 111v (12 staves); blank page, 112r (0 staves); blank page, 112v (no staves)	12 staves

Vol. 2 (Act II, III)

Measurements: 230 x 315 mm.

Structure:

- 154 folios
- 34 gatherings; 13 (Act III only) numbered by Salieri
- Page numbers included every ten pages, recto side, upper right corner

Incorrect Numeration:

- 88r labeled as "90"
- 98r labeled as "100"
- 108r labeled as "110"
- 118r labeled as "120"
- 129r labeled as "130"
- 139r labeled as "140"
- 149r labeled as "150"
- 154r labeled as "155"
- Marking on cardboard of inside back cover "154"

Watermarks:

- Unavailable

Blank Pages:

- 1r (no staves)
- 4v (10 staves)
- 60v (10 staves)
- 145v (12 staves)
- 153v (12 staves)
- 154v (no staves)

Missing pages:

- 1 folio between 52v and 53r
- 3 folios between 56v and 57r

Significant Erasures:

Page no.	No. of measures	Location (measures / staves)	Notes
5v	1 m.	Between mm. 22-23 / staves 6-10	Illegible; all parts canceled; vocal line and text are only elements present
24v	6 mm.	Between mm. 135-36 / staves 1-10	Legible; all parts canceled; material present in all parts
28r	4 mm.	Staves 1-2	Legible; labeled “Scena V / Saracca solo”; material present in vocal line, text, and basso continuo
38r-39r	18 mm.	mm. 26-37 / stave 1	Illegible; vln I cancelled, rewritten on same line as vln II
41r-41v	17 mm.	mm. 74-90 / stave 1	Illegible; vln I cancelled, indication that vln I and II should play in unison

42r	2 mm.	Before m. 91 / staves 1-12	Illegible; all parts cancelled
42v	6 mm.	mm. 99-104 / stave 1	Legible; vln I cancelled, rewritten on same line as
43v-44r	8 mm.	mm. 9-16 / stave 1	Illegible; vln I part cancelled, indication that vln I and II should play in unison
45r	3 mm.	mm. 48-50 / staves 1-12	Legible, large X over all parts, X has been partially erased; material present in all parts; note reads "NB: resta"
46r	7 mm.	m. 60-66 / stave 1	Illegible; vln I part cancelled, indication that vln I and II should play in unison
48r	8 mm.	mm. 109-15 / stave 1	Illegible; vln I part cancelled, indication that vln I and II should play in unison
51v	2 mm.	Chorus lines	Chorus illegible; bass and Armidoro parts filled in with notes and text
56r	1 m.	between mm. 45-46 / staves 1-16	Illegible; material present in vln I, chorus – alto, chorus – bass, bsn only
70v	8 mm.	Between mm. 23-24 / half of staves 5-6, all of staves 7-10	Legible; material present in vocal line, text, and basso continuo

85r	1 m.	After m. 40 / staves 9-10	Illegible; material present in vocal line, text, and basso continuo; indication that Bellarosa should begin recitative, but first singer in recitative on following page is Pignone
98r (main score for Act II finale), 107r (ob I, II, horn I, II, bsn parts for Act II finale)	1 m.	m. 88 / staves 1-12	Legible; material present in all parts; all parts match copies for m. 88, so measure numbers for remainder of finale in autograph are off by one number in relationship to the copies
107v	1 m.	Between m. 164 and 165	Legible; all parts cancelled between m. 164 and 165, ob I, II only part filled in
119r	2 mm.	mm. 67-68 / staves 3-4	Legible; ob I, II parts canceled, marked with note "Tacet"
120v	1 m.	Before m. 1 / staves 5-6	Illegible; material present in vocal line, text, basso continuo
142v		Between mm. 9-10 / half of staves 5-6	Illegible; material present in vocal line and text
144r	9.5 mm.	Before m. 1 / all of staves 1-4, 1.5 mm. on stave 5	Legible; material present in vocal

			line, text, and basso continuo
145r	4 beats	Second half of m. 47, first half of m. 48 / staves 7 and 8	Illegible; material present in vocal line, text, and basso continuo

Collettes:

- 58v (blank, no staves): covers last measure of staves 5 and 6, all of staves 7 and 8
- 59r (blank, no staves): covers all but one measure of staves 1 and 2
- 120r (blank, no staves): covers all but two measures of staves 3 and 4, all of remainder of page
- 120v (blank, no staves): covers all of staves 1, 2, 3, 4
- 146v (3 staves, 7 mm.): covers m. 8-14, matches I-Vlb

Notes:

- Spine has impressions in gold on red leather, vertical: “Salieri, / Calamità / de’ cori / 2. 3.”. On the cover in the upper left there is a paper label paper with shelf mark “16508”
- Bound in green cardboard (marbled)
- Prefatory notes by Salieri included on pages 1v and 154r
- Everything that is not a recitative is numbered in upper left corner, separate numbers for Acts II and III
 - Act II:
 1. 5r: No. 33, Cavatina: *E viva Rosabella*
 2. 8v: No. 35, Aria: *Si vanta, si dice*
 3. 16v: No. 37, Cavatina: *Chi ha coraggio si vedrà*
 4. 19r: No. 39, Aria: *Se si tratta di cantar*
 5. 28r: No. 41, Aria: *Questi amanti affettati e svenevoli*
 6. 37r: No. 42, Instrumental: Sinfonia for two orchestras, mvmt. I
 7. 49v: No. 46, Chorus: *Bell’aure che liete*
 8. 57r: No. 48, Chorus: *Bell’aure che liete* (reprise)
 9. 61r: No. 51, Aria: *Mi pizzica, mi stuzzica*
 10. 72r: No. 53, Aria: *Zitto, che non si senta*
 11. 75r: No. 55, Aria: *Benedetti sian gli amanti*
 12. 84r: No. 57, Instrumental: Minuet I
 13. 86r: No. 59, Instrumental: Minuet II
 - Act II finale is not numbered
 - Sinfonia for two orchestras, mvmts. II and III not numbered; indicates that Salieri considered entire Sinfonia to be one unit
 - Act III:
 1. 109v: No. 64, Aria: *Vada, vada il trombettiere*
 2. 115r: No. 66, Aria: *Dolce rimedio al core*
 3. 121v: No. 69, Aria: *Pien d’ardir costante e forte*
 4. 129r: No. 72, Cavatina: *Alla pugna*

5. 130r: No. 74, Duetto: *Hol nel core un non so che*
 6. 140r: No. 75, Chorus: *Il famoso, il gran Saracca*
 7. 143r: No. 77, Accompanied recitative: *Aiutami Cupido*
 8. n/a
 9. 146r: No. 79, Finale - Ensemble: *Bravi! Bravi! è meglio pace*
- Some marks added in pencil (e.g. “Piu maestoso” marking on 90v)
 - Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 2r-36v: 10 staves
 - 37r-48v: 12 staves
 - 49r-57v: 16 staves
 - 58r-89v: 10 staves
 - 90r-107v: 12 staves
 - 108r-139v: 10 staves
 - 140r-153v: 12 staves

Gathering Structure:

$1^4 2^{10} 3^2 4^2 + i 5^8 (5.3 + i) 6^8 \chi 7^4 8^2 9^4 (9.4 + i) \chi 10^2 11^{10} (-11.2, 7-9) 12^2 + i 13-14^4 15^2 + i 16^6 17^8 18^2$
 $(18.4 + i) \chi 19^6 20^4 21^8 A^2 B-C^4 D^6 E^4 F^2 G-H^4 I^2 J^1 K^4 + i L^4 M^4 + i$

- Chi for leaf added at beginning of gathering; i for leaf added at end of gathering
- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label in ms.)	Pages in ms.	Contents: Position No./ Title	Notes
1^4	1r-4v	Blank page, 1r (no staves); Salieri's notes on Act II, 1v; No. 30, <i>Ho inteso, ho letto a chiare notte</i> , mm. 1-27; No. 31, <i>Alfin v'ho ritrovato</i> , mm. 1-36; No. 32, <i>Poss'io soffrir di più</i> , mm. 1-7; blank page, 4v (10 staves)	10 staves
2^{10}	5r-14v	No. 33, <i>E viva Rosabella</i> , mm. 1-50; No. 34, <i>Voi pur siete invaghito</i> , mm. 1-45; No. 35, <i>Si vanta, si dice</i> , mm. 1-95	10 staves
3^2	15r-16v	No. 35, <i>Si vanta, si dice</i> , mm. 96-112; No. 36, <i>Dunque Armidoro</i> , mm. 1-21; No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 1-6	10 staves
$4^2 + i$	17r-19v	No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 7-21; No. 38, <i>Di qual premio parlate</i> , mm. 1-30; No. 39, <i>Se si tratta di cantar</i> , mm. 1-22	10 staves
$5^8 (5.3 + i)$	20r-28v	No. 39, <i>Se si tratta di cantar</i> , mm. 23-171; No. 40, <i>Va pur pazzo sguaiato</i> , mm.	10 staves

		1-21; No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 1-11	
6 ⁸	29r-36v	No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 12-150; stage directions for Scene VI	10 staves
$\chi 7^4$	37r-41v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 1-90	12 staves
8 ²	42r-43v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 91-104; No. 43, Sinfonia for two orchestras, mvt. 2, mm. 1-24; No. 44, Sinfonia for two orchestras, mvt. 3, mm. 1-12	
9 ⁴ (9.4 + i) (N.B. The 4 in 9.4 it refers to the individual leaf that is the fourth in the series)	44r-48v	No. 44, Sinfonia for two orchestras, mvt. 3, mm. 13-132	12 staves
$\chi 10^2$	49r-51v	No. 45, <i>Questi son d'Armidoro segnalati favori</i> , mm. 1-5; No. 46, <i>Bell'aure che liete</i> , mm. 1-49	16 staves
11 ¹⁰ (-11.2, 7-9) (N.B. pages have been torn out of this gathering)	52r-57v	No. 46, <i>Bell'aure che liete</i> , mm. 50-129; No. 47, <i>Viva, viva Armidoro</i> , mm. 1-9; No. 48, <i>Bell'aure che liete</i> (reprise), mm. 1-20	16 staves
12 ² + i	58r-60v	No. 49, <i>Signor Pignone caro</i> , mm. 1-28; No. 50, <i>Chi è che di tanti amanti ha tanta sete?</i> , mm. 1-38; blank page, 60v (10 staves)	10 staves
13 ⁴	61r-64v	No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 1-74	10 staves
14 ⁴	65r-68v	No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 75-146	10 staves
15 ² + i	69r-71v	No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 147-160; No. 52, <i>In verità colei</i> , mm. 1-53	10 staves
16 ⁶	72r-77v	No. 53, <i>Zitto che non si senta</i> , mm. 1-80; No. 54, <i>Oh sì, che starei fresca</i> , mm. 1-29; No. 55, <i>Benedetti sian gli amanti</i> , mm. 1-37	10 staves
17 ⁸	78r-85v	No. 55, <i>Benedetti sian gli amanti</i> , mm. 38-100; No. 56, <i>Motivo ha di sperar</i> , mm. 1-13; No. 57, Minuet I, mm. 1-40; No. 58, <i>Se mi vuol favorer</i> , mm. 1-10	10 staves

18 ² (18.4 + i)	86r-88v	No. 59, Minuet II, mm. 1-36; No. 60, <i>Ora l'onor potrem godere</i> , mm. 1-36	10 staves
χ 19 ⁶	89r-95v	No. 60, <i>Ora l'onor potrem godere</i> , mm. 36(cont.)-55; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 1-68	89r-89v: 10 staves; 90r-95v: 12 staves
20 ⁴	96r-99v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 68 (cont.)-109	12 staves
21 ⁸	100r-107v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 110-171; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , parts for ob I, II, horn I, II, bsn, mm. 1-171	12 staves
A ² (3/1)	108r-109v	No. 62, <i>Che vi par</i> , mm. 1-19; No. 63, <i>Alla piazza, alla piazza, allo staccato</i> , mm. 1-26; No. 64, <i>Vada, vada il trombettiere</i> , mm. 1-8	10 staves
B ⁴ (3/2)	110r-113v	No. 64, <i>Vada, vada il trombettiere</i> , mm. 9-66	10 staves
C ⁴ (3/3)	114r-117v	No. 65, <i>Avrei piacere, che nello staccato</i> , mm. 1-28; No. 66, <i>Dolce rimedio al core</i> , mm. 1-47	10 staves
D ⁶ (3/4)	118r-123v	No. 66, <i>Dolce rimedio al core</i> , mm. 48-78; No. 67, <i>Io più volte ho provato</i> , mm. 1-5; No. 68, <i>Bravo me ne console</i> , mm. 1-22; No. 69, <i>Pien d'ardir costante e forte</i> , mm. 1-30	10 staves
E ⁴ (3/5)	124r-127v	No. 69, <i>Pien d'ardir costante e forte</i> , mm. 31-88	10 staves
F ² (3/6)	128r-129v	No. 70, <i>E voi signor Pignone</i> , mm. 1-19; No. 71, <i>Oh questo è pazzo vero</i> , mm. 1-20; No. 72, <i>Alla pugna</i> , mm. 1-20; No. 73, <i>Siete dunque disposto</i> , mm. 1-17	10 staves
G ⁴ (3/7)	130r-133v	No. 74, <i>Ho nel core un non so che</i> , mm. 1-50	10 staves
H ⁴ (3/8)	134r-137v	No. 74, <i>Ho nel core un non so che</i> , mm. 51-102	10 staves
I ² (3/9)	138r-139v	No. 74, <i>Ho nel core un non so che</i> , mm. 103-126; title page and stage directions for 'Scena Ultima (139v)	10 staves
J ¹ (3/10)	140r-140v	No. 75, <i>Il famoso, il gran Saracca</i> , mm. 1-15	12 staves
K ⁴ + i (3/11)	141r-145v	No. 75, <i>Il famoso, il gran Saracca</i> , mm. 16-36; No. 76, <i>Venga alfin Bellarosa, e qui mi veda</i> , mm. 1-22; No. 77, <i>Aiutami Cupido</i> , mm. 1-9; No. 78, <i>Di questa</i>	12 staves

		<i>giostra il premio</i> , mm. 1-54; blank page, 139v (12 staves)	
L ⁴ (3/12)	146r-149v	No. 79, <i>Bravi! Bravi! è meglio pace</i> , mm. 1-69	12 staves
M ⁴ + i (3/13)	150r-154v	No. 79, <i>Bravi! Bravi! è meglio pace</i> , mm. 70-113; blank page (153v); Salieri's notes on Act III, 154r; blank page, 154v (12 staves)	12 staves

Appendix A.2: Description of Copy A-Wn 2, Vienna, Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs. 17.839 (A-Wn Mus. Hs. 17839)

Vol. 1 (Act I)

Measurements: 220 x 300 mm.

Structure:

- 95 folios
- 11 gatherings, 1-3, 6-11 numbered in upper left corner
- Page numbers included every ten pages, recto side, upper right corner

Incorrect Numeration:

- n/a

Watermarks: This source contains a variety of watermarks, listed below. Information on the number of folios on which these watermarks appear is was unavailable at the time that the present research was conducted.²⁶²

- “V”; present on 1r-1v
- “HF”; present on 2r-2v
- Shield with three stars; present on 7r-7v, 11r-11v
- Crowned shield with two stars; present on 27r-27v, 54r-54v, 58r-58v
- Crowned shield; present on 33r-33v
- Shield with three stars topped with a small double circle; present on 45r-45v
- “GF”; present on 49r-49v
- Half “V”, indistinguishable; present on 51r-51v

Blank Pages:

- 50v (10 staves)
- 94v (12 staves)
- 95r (0 staves)
- 95v (no staves)

Title Pages:

- 1r: Act I title page
 - 12 staves
 - “La Calamita de’ cuori / Dramea giocoso / per / Musica / Le parole sono del Sig^{re} Goldoni / La Musica / Del Sig^{re} Antonio Salieri / Atto I^{mo}”
- 37r: No. 14, *Quel bel valor m’accende*
 - 10 staves
 - “Calamita / Quel bel valor m’accende / Aria / Del Sig^{re} Antonio Salieri”

²⁶² I am grateful to Andrea Harrandt and the librarians of the Österreichische Nationalbibliothek Musiksammlung for providing me with this information about watermarks that appear in volume I of Salieri’s autograph score. Andrea Harrandt, e-mail message to author, 18 March 2011.

Significant Erasers:

- n/a

Collettes:

- n/a

Notes:

- 95r: labeled “94” to indicate that there are 138 folios of lined paper in the volume

Gathering Structure:

A⁸ B¹⁰ C⁶ 1⁸ 2¹⁸ D² E-F¹⁰ G-H⁸ I⁶ +i

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Folio (label in ms.)	Pages in ms.	Contents: Position No./ Title	Notes
A ⁸ (1)	1r-8v	Act I title page; No. 1, Sinfonia, mm. 1-105; No. 2, <i>Bell'idolo d'amore</i> , horn I, II parts, mm. 1-37; stage directions for Scene I	12 staves
B ¹⁰ (2)	9r-18v	No. 2, <i>Bell'idolo d'amore</i> , mm. 1-37; No. 3, <i>Amor, tu che ricovri</i> , mm. 1-31; No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 1-41; No. 5, <i>Udiste? Sì, purtroppo</i> , mm. 1-28; No. 6, <i>Questa del sesso nostro</i> , mm. 1-65	10 staves
C ⁶ (3)	19r-24v	No. 6, <i>Questa del sesso nostro</i> , mm. 66-123; No. 7, <i>Dura cosa è l'amor</i> , mm. 1-19; No. 8, <i>Donne belle che Bramante</i> , mm. 1-56	10 staves
1 ⁸	25r-32v	No. 9, <i>In verità, quando ci penso, io rido</i> , mm. 1-19; No. 10, <i>(Ecco la mia diletta)</i> , mm. 1-44; No. 11, <i>Figlia mia, se di marito</i> , mm. 1-83	10 staves
2 ¹⁸	33r-50v	No. 11, <i>Figlia mia, se di marito</i> , mm. 84-125; No. 12, <i>Costui per dir il vero</i> , mm. 1-35; No. 13, <i>E tal io bramo</i> , mm. 1-17; title page, No. 14, <i>Quel bel valor m'accende</i> ; No. 14, <i>Quel bel valor m'accende</i> , mm. 1-109; blank page (10 staves)	10 staves
D ² (6)	51r-52v	No. 15, <i>Ma voi, che pretendete</i> , mm. 1-23; No. 16, <i>Ola! Perche coll'armi?</i> , mm. 1-39	10 staves
E ¹⁰ (7)	53r-62v	No. 17, <i>Sperar il caro porto</i> , mm. 1-127; No. 18, <i>Misera me!</i> , mm. 1-26; No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 1-24	10 staves
F ¹⁰ (8)	63r-72v	No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 25-108; No. 20, <i>È tanto il mio dolor che</i>	10 staves

		<i>non ascolto</i> , mm. 1-30; No. 21, <i>Son fuori di me!</i> , mm. 1-74; No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 1-67; No. 23, <i>Recipe di quelli occhi</i> , mm. 1-16	
G ⁸ (9)	73r-80v	No. 23, <i>Recipe di quelli occhi</i> , mm. 17-113; No. 24, <i>Costui, per dire il vero, è un certo umor cuorioso</i> , mm. 1-14; No. 25, <i>Perfido, indegno</i> , mm. 1-31; No. 26, <i>Che diavol di fracasso</i> , mm. 1-21; No. 27, <i>Per invidia favella</i> , mm. 1-11; No. 28, <i>(Intesi quanto basta)</i> , mm. 1-16	10 staves
H ⁸ (10)	81r-88v	No. 29, <i>Con fonda aritmetica</i> , mm. 1-157	12 staves
I ⁶ + i (11)	89r-95v	No. 29, <i>Con fonda aritmetica</i> , mm. 158-255; blank page (12 staves); blank page (0 staves, “94” marking in upper right corner); blank page (no staves)	12 staves

Vol. 2 (Act II, III)

Measurements: 217 x 300 mm.

Structure:

- 139 folios
- 13 gatherings
- Page number included every ten pages, recto side, upper right corner

Incorrect Numeration:

- n/a

Watermarks: This source contains a variety of watermarks, listed below. Information on the number of folios on which these watermarks appear is was unavailable at the time that the present research was conducted.

- Crowned shield with two stars; present on 3r-3v
- Three crescent moons in descending size order; present on 11r-11v
- Large crowned shield with partial “ZA”; present on 17r-17v, 20r-20v
- Shield with three stars; present on 24r-24v²⁶³

Blank Pages:

- 104v (12 staves)
- 138v (12 staves)
- 139r (no staves)
- 139v (no staves)

²⁶³ This watermark matches shield with three stars watermark found in A-Wn 2, vol. 1 (7r-7v, 11r-11v).

Title Pages:

- 1r: Act II title page
 - 10 staves
 - “La Calamita de’ cuori / Atto II^{do} / La Musica / Del Sig^{re} Antonio Salieri”
- 32r: Scene VI
 - 10 staves
 - “Notte / Luogo spazioso , in cui vedesi una macchina illuminata, con / suonatori, e musici, per seguire la serenata, ordinate di / Armidoro da un lato la casa di Bellarosa con Terazzino / praticabile all’aparir della machine s’ode un allegra / sinfonia, e frattanto sul terazzino comparisce Bellarosa. / Segue la Sinfonia della Serenata”
- 33r: No. 42, Sinfonia for two orchestras, mvt. 1
 - 12 staves
 - “Calamita / Serenata / Del Sig^{re} Antonio Salieri”
- 67r: No. 53, *Zitto che non si senta*
 - 10 staves
 - “Calamita / Zitto che non si senta / Aria / Del Sig^{re} Antonio Salieri
- 71r: No. 55, *Benedetti sian gli amanti*
 - 10 staves
 - “Calamita / Benedetti sian gli amanti / Aria / Del Sig^{re} Antonio Salieri”
- 87r: No. 61, *Aiuto! Si desta un qualche scompiglio*
 - 12 staves
 - “Finale”
- 105r: Act III title page
 - 10 staves
 - “La Calamita de’ cuori / Atto III^{zo} / La Musica / Del Sig^{re}. Antonio Salieri”
- 126v: Stage directions for final scene, “Scena Ultima”
 - 10 staves
 - “Scena Ultima / Steccato per la giostra cinto di scalinate, con palchetto, e baldacchino nel / mezzo apparecchiato per le Donne, separazione al lato destroy per i giostranti, / e gradini, che lo rendono praticabile coll’arena. Saraccas in mezzo allo / staccato. Albina e Belinda nel palchetto. Armodoro e Pignone armati / al loro sito. Araldi con lance, e scudi sull’entrata dello steccato. Coro di popolo spettatore sulle salinate all’intorno. Tutti attendono Bellarosa, e / Giacinto, che a suo tempo giugeranno. / Segue il coro”

Significant Erasers:

- n/a

Collettes:

- n/a

Notes:

- 139r: labeled “138” to indicate that there are 138 folios of lined paper in the volume

Gathering Structure:

1¹⁴ 2¹² 3⁶ 4¹² 5¹⁰ 6¹² 7⁸ 8¹² 9⁶ 10¹² 11⁶ 12¹⁶ 13¹²+i

Folio # (label)	Pages in ms.	Contents: Position No./ Title	Notes
1 ¹⁴	1r-14v	Act II title page; No. 30, <i>Ho inteso, ho letto a chiare notte</i> , mm. 1-27; No. 31, <i>Alfin v'ho ritrovato</i> , mm. 1-36; No. 32, <i>Poss'io soffrir di più</i> , mm. 1-7; No. 33, <i>E viva Rosabella</i> , mm. 1-50; No. 34, <i>Voi pur siete invaghito</i> , mm. 1-48; No. 35, <i>Si vanta, si dice</i> , mm. 1-112; No. 36, <i>Dunque Armidoro</i> , mm. 1-21; No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 1-21	10 staves
2 ¹²	15r-26v	No. 38, <i>Di qual premio parlate</i> , mm. 1-30; No. 39, <i>Se si tratta di cantar</i> , mm. 1-171; No. 40, <i>Va pur pazzo sguaiato</i> , mm. 1-21; No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 1-31	10 staves
3 ⁶	27r-32v	No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 1-150; stage directions for Scene VI	10 staves
4 ¹²	33r-44v	Title page for No. 42, headed “Serenatta”; No. 42, <i>Sinfonia</i> for two orchestras, mvt. 1, mm. 1-104; No. 43, <i>Sinfonia</i> for two orchestras, mvt. 2, mm. 1-27; No. 44, <i>Sinfonia</i> for two orchestras, mvt. 3, mm. 1-82	12 staves
5 ¹⁰	45r-54v	No. 45, <i>Questi son d'Armidoro segnalati favori</i> , mm. 1-5; No. 46, <i>Bell'aure che liete</i> , mm. 1-153; No. 47, <i>Viva, viva Armidoro</i> , mm. 1-8; No. 48, <i>Bell'aure che liete</i> (reprise), mm. 1-38; No. 42-44, tr I, II, horn I, II parts	16 staves
6 ¹²	55r-66v	No. 49, <i>Signor Pignone caro</i> , mm. 1-28; No. 50, <i>Chi è che di tanti amanti ha tanta sete?</i> , mm. 1-58; No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 1-160; No. 52, <i>In verità colei</i> , mm. 1-53	10 staves

7 ⁸	67r-74v	Title page for No. 53; No. 53, <i>Zitto che non si senta</i> , mm. 1-80; No. 54, <i>Oh sì, che starei fresca</i> , mm. 1-29; title page for No. 55, <i>Benedetti sian gla amanti</i> ; No. 55, <i>Benedetti sian gli amanti</i> , mm. 1-40	10 staves
8 ¹²	75r-86v	No. 55, <i>Benedetti sian gli amanti</i> , mm. 41-100; No. 56, <i>Motivo ha di sperar</i> , mm. 1-13; No. 57, <i>Minuet I</i> , mm. 1-40; No. 58, <i>Se mi vuol favorir</i> , mm. 1-10; No. 59, <i>Minuet II</i> , mm. 1-36; No. 60, <i>Ora l'onor potrem godere</i> , mm. 1-55	10 staves
9 ⁶	87r-92v	Title page for No. 61, headed "Finale"; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 1-69	12 staves
10 ¹²	93r-104v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 70-172; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , ob I, II, horn I, II, tr I, II, bsn parts, mm 1-172; blank page (12 staves)	12 staves
11 ⁶	105r-110v	Act III title page; No. 62, <i>Che vi par</i> , mm. 1-19; No. 63, <i>Alla piazza, alla piazza, allo steccato</i> , mm. 1-26; No. 64, <i>Avrei piacere, che nello staccato</i> , mm. 1-28; No. 65, <i>Dolce rimedio al core</i> , mm. 1-47	10 staves
12 ¹⁶	111r-126v	<i>Dolce rimedio al core</i> , mm. 48-78; No. 66, <i>Io più volte ho provato</i> , mm. 1-5; No. 67, <i>Bravo me ne console</i> , mm. 1-22; No. 68, <i>E voi signor Pignone</i> , mm. 1-19; No. 69, <i>Oh questo è pazzo vero</i> , mm. 1-20; No. 70, <i>Alla pugna</i> , mm. 1-20; No. 71, <i>Siete dunque disposto</i> , mm. 1-17; No. 72, <i>Ho nel core un non so che</i> , mm. 1-126; stage directions for <i>Scena Ultima</i> (126v)	10 staves
13 ¹² + i	127r-139v	No. 73, <i>Il famoso, il gran Saracca</i> , mm.1-36; No. 74, <i>Venga alfin Bellarosa, e qui mi veda</i> , mm. 1-22; No. 75, <i>Aiutami Cupido</i> , mm. 1-9; No. 76, <i>Di questa giostra il premio</i> , mm. 1-54; No. 77, <i>Bravi! Bravi! è meglio pace</i> , fl I, II, ob I, II, horn I, II, tr I, II parts, mm. 1-113; blank page, 138v	12 staves

		(12 staves); blank page, 139r (no staves); blank page, 139v (no staves);	
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Appendix A.3: Description of Copy I-VIb, Vicenza, Biblioteca Civica Bertoliana, CANNETI.IV.B.643 (I-VIb, CANNETI.IV.B.643)

Vol. 1 (Act I)

Measurements: 232 x 320 mm.

Structure:

- 182 folios
- 24 gatherings, all gatherings numbered except for first and second
- Each folio numbered on recto side, upper right corner

Incorrect Numeration:

- 12r labeled as “13”

Watermarks:²⁶⁴

The watermarks in this manuscript are located at the top and center of the pages, or shifted slightly to the left. The pages of I-VIb have four different watermarks and four countermarks. The arrangement of these watermarks and countermarks does not form a pattern, there does not seem to be a deliberate alternation between the different markings, and the number of pages on which each marking appears is different. Taken together, the observations of these watermarks suggest that a number of reams of paper were used to create this manuscript. None of the watermarks in this manuscript are visible in its entirety. Watermarks and/or countermarks are present on 172 pages of the 182 pages of this volume of I-VIb.

The watermarks in I-VIb include:

- Three crescent moons, in descending size order; present on 35 pages of I-VIb; appears at the beginning and end of the manuscript
- Large and elaborate coat of arms, containing a series of six-pointed stars; unconnected single star; these two watermarks are present on 55 pages of I-VIb
- Portion of an arrow protruding from a helmet; present on two pages of I-VIb
- Shield containing a crescent moon; present on 23 pages of I-VIb

The countermarks in I-VIb include:

- Coat of arms containing “W”; present on nine pages of I-VIb
- “V”; present on sixteen pages of I-VIb
- “HF”; present on fourteen pages of I-VIb
- “CV” under two six-pointed stars; present on sixteen pages of I-VIb

Blank Pages:

- 182v (12 staves)

²⁶⁴ I am grateful to Sergio Merlo of the Biblioteca Bertoliana, Vicenza for providing me with this information about the watermarks present in the first volume of I-VIb.

Significant Erasures:

- 65v, 1 m., staves 1-10, legible

Collettes:

- n/a

Notes:

- Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 1r-152v: 10 staves
 - 153r-182v: 12 staves
- Inconsistencies in the length of lines at ends of staves

Gathering Structure:

1⁵+i 2⁴+i A-I⁸ J⁶ K-P⁸ Q⁴ R⁶ S-U⁸ V⁶

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label in ms.):	Gathering includes folio #s:	Contents of gathering (Position No./ Title/measure numbers):	Notes
1 ⁵ + i	1r-11v	Act I title page; No. 1, Sinfonia, mm. 1-79	Begins 10-stave paper
2 ⁴ + i	12r-16v	No. 1, Sinfonia, mm. 80-105; No. 2, <i>Bell'idolo d'amore</i> , mm. 1-3	
A ⁸ (1/3)	17r-24v	No. 2, <i>Bell'idolo d'amore</i> , mm. 4-37; No. 3, <i>Amor, tu che ricovri</i> , mm. 1-31; No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 1- 14	
B ⁸ (1/4)	25r-32v	No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 15-41; No. 5, <i>Udiste? Si, purtroppo</i> , mm. 1-28; No. 6, <i>Questa del sesso nostro</i> , mm. 1-20	
C ⁸ (1/5)	33r-40v	No. 6, <i>Questa del sesso nostro</i> , mm. 21-78	
D ⁸ (1/6)	41r-48v	No. 6, <i>Questa del sesso nostro</i> , mm. 79- 123; No. 7, <i>Dura cosa è l'amor</i> , mm. 1-19	
E ⁸ (1/7)	49r-56v	No. 8, <i>Donne belle che Bramante</i> , mm. 1- 56; No. 9, <i>In verità, quando ci penso, io rido</i> , mm. 1-19	
F ⁸ (1/8)	57r-64v	No. 10, <i>Ecco la mia diletta</i> , mm. 1-44; No. 11, <i>Figlia mia, se di marito</i> , mm. 1-41	
G ⁸ (1/9)	65r-72v	No. 11, <i>Figlia mia, se di marito</i> , mm. 42- 101	

H ⁸ (1/10)	73r-80v	No. 11, <i>Figlia mia, se di marito</i> , mm. 102-125; No. 12, <i>Costui per dir il vero</i> , mm. 1-35; No. 13, <i>E tal io bramo</i> , mm. 1-17; No. 14, <i>Quel bel valor m'accende</i> , mm. 1-18	
I ⁸ (1/11)	81r-88v	No. 14, <i>Quel bel valor m'accende</i> , mm. 19-72	
J ⁶ (1/12)	89r-94v	No. 14, <i>Quel bel valor m'accende</i> , mm. 73-109	
K ⁸ (1/13)	95r-102v	No. 15, <i>Ma voi, che pretendete</i> , mm. 1-23; No. 16, <i>Ola! Perche coll'armi?</i> , mm. 1-39; No. 17, <i>Sperar il caro porto</i> , mm. 1-30	
L ⁸ (1/14)	103r-110v	No. 17, <i>Sperar il caro porto</i> , mm. 31-93	
M ⁸ (1/15)	111r-118v	No. 17, <i>Sperar il caro porto</i> , mm. 94-127; No. 18, <i>Misera me!</i> , mm. 1-26; No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 1-27	
N ⁸ (1/16)	119r-126v	No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 28-98	
O ⁸ (1/17)	127r-134v	No. 20, <i>È tanto il mio dolor che non ascolto</i> , mm. 1-30; No. 21, <i>Son fuori di me!</i> , mm. 1-74; No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 1-49	
P ⁸ (1/18)	135r-142v	No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 50-67; No. 23, <i>Recipe di quelli occhi</i> , mm. 1-68	
Q ⁴ (1/19)	143r-146v	No. 23, <i>Recipe di quelli occhi</i> , mm. 69-109	
R ⁶ (1/20)	147r-152v	No. 23, <i>Recipe di quelli occhi</i> , mm. 110-113; No. 24, <i>Costui, per dire il vero, è un certo umor cuorioso</i> , mm. 1-14; No. 25, <i>Perfido, indegno</i> , mm. 1-31; No. 26, <i>Che diavol di fracasso</i> , mm. 1-21; No. 27, <i>Per invidia favella</i> , mm. 1-11; No. 28, <i>(Intesi quanto basta)</i> , mm. 1-16	
S ⁸ (1/21)	153r-160v	No. 29, <i>Con fonda aritmetica</i> , mm. 1-80	
T ⁸ (1/22)	161r-168v	No. 29, <i>Con fonda aritmetica</i> , mm. 81-142	
U ⁸ (1/23)	169r-176v	No. 29, <i>Con fonda aritmetica</i> , mm. 143-216	
V ⁶ (1/24)	177r-182v	No. 29, <i>Con fonda aritmetica</i> , mm. 217-255	

Vol. 2 (Act II)

Measurements: 232 x 320 mm.

Structure:

- 167 folios
- 21 gatherings; numbered except for first and second
- Each folio numbered on recto side, upper right corner

Incorrect Numeration:

- n/a

Watermarks:

- unavailable

Blank Pages:

- 167v (12 staves)

Missing pages:

- n/a

Significant Erasures:

- n/a

Collettes:

- n/a

Gathering Structure:

1-2⁸ A-G⁸ H⁴ I⁸ J⁸⁺ⁱ K-O⁸ P⁶ Q-R⁸ S¹²

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label in ms.)	Pages in ms.	Contents: Position No./ Title	Notes
1 ⁸	1r-8v	Act II title page; No. 30, <i>Ho inteso, ho letto a chiare notte</i> , mm. 1-27; No. 31, <i>Alfin v'ho ritrovato</i> , mm. 1-36; No. 32, <i>Poss'io soffrir di più</i> , mm. 1-7; No. 33, <i>E viva Rosabella</i> , mm. 1-50; No. 34, <i>Voi pur siete invaghito</i> , mm. 1-35	Begins 10-stave paper
2 ⁸	9r-16v	No. 34, <i>Voi pur siete invaghito</i> , mm. 36-48; No. 35, <i>Si vanta, si dice</i> , mm. 1-67	
A ⁸ (3/2)	17r-24v	No. 35, <i>Si vanta, si dice</i> , mm. 68-112; No. 36, <i>Dunque Armidoro</i> , mm. 1-21; No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 1-13	

B ⁸ (4/2)	25r-32v	No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 14-21; No. 38, <i>Di qual premio parlate</i> , mm. 1-30; No. 39, <i>Se si tratta di cantar</i> , mm. 1-65	
C ⁸ (5/2)	33r-40v	No. 39, <i>Se si tratta di cantar</i> , mm. 66-158	
D ⁸ (6/2)	41r-48v	No. 39, <i>Se si tratta di cantar</i> , mm. 159-171; No. 40, <i>Va pur pazzo sguaiato</i> , mm. 1-21; No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 1-50	
E ⁸ (7/2)	49r-56v	No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 51-150	
F ⁸ (8/2)	57r-64v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 1-77;	Begins 12-stave paper
G ⁸ (9/2)	65r-72v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 78-104; No. 43, Sinfonia for two orchestras, mvt. 2, mm. 1-24; No. 44, Sinfonia for two orchestras, mvt. 3, mm. 1-12; 45	
H ⁴ (10/2)	73r-76v	No. 44, Sinfonia for two orchestras, mvt. 3, mm. 46-82; No. 45, <i>Questi son d'Armadoro segnalati favori</i> , mm. 1-5	
I ⁸ (11/2)	77r-84v	No. 46, <i>Bell'aure che liete</i> , mm. 1-94	Begins 16-stave paper
J ⁸ + i (12/2)	85r-93v	No. 46, <i>Bell'aure che liete</i> , mm. 95-145; No. 47, <i>Viva, viva Armadoro</i> , mm. 1-8; No. 48, <i>Bell'aure che liete</i> (reprise), mm. 1-38; horn I, II, tr I, II parts for Nos. 46-48	
K ⁸ (13/2)	94r-101v	No. 49, <i>Signor Pignone caro</i> , mm. 1-28; No. 50, <i>Chi è che di tanti amanti ha tanta sete?</i> , mm. 1-38; No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 1-62	Begins 10-stave paper
L ⁸ (14/2)	102r-109v	No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 63-156	
M ⁸ (15/2)	110r-117v	No. 51, <i>Mi pizzica, mi stuzzica</i> , mm. 157-160; No. 52, <i>In verità colei</i> , mm. 1-53; No. 53, <i>Zitto che non si senta</i> , mm. 1-80; No. 54, <i>Oh sì, che starei fresca</i> , mm. 1-29; No. 55, <i>Benedetti sian gli amanti</i> , mm. 1-4	
N ⁸ (16/2)	118r-125v	No. 55, <i>Benedetti sian gli amanti</i> , mm. 5-67	

O ⁸ (17/2)	126r-133v	No. 55, <i>Benedetti sian gli amanti</i> , mm. 68-100; No. 56, <i>Motivo ha di sperar</i> , mm. 1-13; No. 57, Minuet I, mm. 1-36	
P ⁶ (18/2)	134r-139v	No. 57, Minuet I, mm. 37-40; No. 58, <i>Se mi vuol favorer</i> , mm. 1-10; No. 59, Minuet II, mm. 1-36; No. 60, <i>Ora l'onor potrem godere</i> , mm. 1-55	
Q ⁸ (19/2)	140r-147v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 1-62	Begins 12-stave paper
R ⁸ (20/2)	148r-155v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 63-121	
S ¹² (21/2)	156r-167v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 122-172; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , parts for ob I, II, horn I, II, tr I, II bsn, mm. 1-172; blank page (12 staves)	

Vol. 3 (Act III)

Measurements: 232 x 320 mm.

Structure:

- 74 folios
- 9 gatherings; all numbered except for first
- Each folio numbered on recto side, upper right corner

Incorrect Numeration:

- n/a

Watermarks:

- unavailable

Blank Pages:

- 74v (12 staves)

Missing pages:

- n/a

Significant Erasures:

- n/a

Collettes:

- n/a

Gathering Structure:

1⁸ A-D⁸ E¹⁰ F-H⁸

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label in ms.)	Pages in ms.	Contents: Position No./ Title	Notes
1 ⁸	1r-8v	Act III title page; No. 62, <i>Che vi par</i> , mm. 1-19; No. 63, <i>Alla piazza, alla piazza, allo staccato</i> , mm. 1-26; No. 64, <i>Vada, vada il trombettiere</i> , mm. 1-51	Begins 10-stave paper
A ⁸ (2/3)	9r-16v	No. 64, <i>Vada, vada il trombettiere</i> , mm. 52-66; No. 65, <i>Avrei piacere, che nello staccato</i> , mm. 1-28; No. 66, <i>Dolce rimedio al core</i> , mm. 1-43	
B ⁸ (3/3)	17r-24v	No. 66, <i>Dolce rimedio al core</i> , mm. 44-78; No. 67, <i>Io più volte ho provato</i> , mm. 1-27; No. 68, <i>Pien d'ardir costante e forte</i> , mm. 1-15	
C ⁸ (4/3)	25r-32v	No. 68, <i>Pien d'ardir costante e forte</i> , mm. 16-83	
D ⁸ (5/3)	33r-40v	No. 68, <i>Pien d'ardir costante e forte</i> , mm. 84-88; No. 69, <i>E voi signor Pignone</i> , mm. 1-19; No. 70, <i>Oh questo è pazzo vero</i> , mm. 1-20; No. 71, <i>Alla pugna</i> , mm. 1-20; No. 72, <i>Siete dunque disposto</i> , mm. 1-17; No. 73, <i>Ho nel core un non so che</i> , mm. 1-35	
E ¹⁰ (6/3)	41r-50v	No. 73, <i>Ho nel core un non so che</i> , mm. 36-126	
F ⁸ (7/3)	51r-58v	No. 74, <i>Il famoso, il gran Saracca</i> , mm. 1-36; No. 75, <i>Venga alfin Bellarosa, e qui mi veda</i> , mm. 1-22; No. 76 <i>Aiutami Cupido</i> , mm. 1-9; No. 77, <i>Di questa giostra il premio</i> , mm. 1-44	Begins 12-stave paper
G ⁸ (8/3)	59r-66v	No. 77, <i>Di questa giostra il premio</i> , mm. 44 (cont.)-54; No. 78, <i>Bravi! Bravi! è meglio pace</i> , mm. 1-73	
H ⁸ (9/3)	67r-74v	No. 78, <i>Bravi! Bravi! è meglio pace</i> , mm. 74-113; No. 78, <i>Bravi! Bravi! è meglio pace</i> , fl I, II, ob I, II, horn I, II, tr I, II parts, mm. 1-113; blank page (12 staves)	

Appendix A.4: Description of Copy D-B, Berlin, Staatsbibliothek, Mus. ms. 19.305 (D-Bsb Mus. ms. 19.305)

Vol. 1 (Act I)

Measurements: 220 x 300 mm.²⁶⁵

Structure:

- 156 folios
- 17 gatherings
- Each page numbered, recto side on upper right corner, verso side on upper left corner

Incorrect Numeration:

- n/a

Watermarks:

- See table below for watermarks present in each gathering²⁶⁶

Blank Pages:

- 66v (10 staves)
- 155v (12 staves)
- 156r (12 staves)
- 156v (12 staves)

Significant Erasures:

- n/a

Collettes:

- n/a

Changes in paper type and handwriting:

- Light-colored paper, different handwriting, unknown copyist:
 - 1r-20v
 - 44r-63v
 - 67r-92v
 - 103r-156v
- Yellowish paper, different handwriting, unknown copyist:
 - 21r-43v

²⁶⁵ The RISM entry for this manuscript lists the size as 225 x 305 mm.

²⁶⁶ I am grateful to Clemens Brenneis of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz for providing me with the information for providing me with this information about the watermarks present in D-B.

- 64r-66v
- 93r-102v

Notes:

- Bound in green cardboard
- Inside front cover labeled with shelf number: “II Mus. ms. 19305”
- Inside back cover includes “III” marking in upper right corner
- Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 1r-132v: 10 staves
 - 133r-156v: 12 staves
- Inconsistencies in the length of lines at ends of staves
- Stamp on 1r and 155r, red ink: “Ex / Biblioth. Regia / Berolinensi” (“Property of the Berlin library / Royal library of Berlin)
- Book plate on inside back cover; text on plate “EX / BIBLIOTHECA / POELCHAVIANA.”

Gathering Structure:

1⁸ A⁸ B¹⁶ χ C¹⁰ 2⁸ D-E⁸ (E.4 +i +i +i) F-G⁸ H¹⁸ I-K⁸ L⁴ M-O⁸

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label):	Gathering includes folio #s:	Contents of gathering (Position No./ Title/measure numbers):	Watermark	Notes
1 ⁸	1r-8v	Act I title page; No. 1, Sinfonia, mm. 1-82	Crowned shield containing “W”; countermark: three crescents	10 staves
A ⁸ (2)	9r-16v	No. 1, Sinfonia, mm. 83-105; Horn parts for No. 1, Sinfonia, mm. 1-105; Horn parts for No. 2 <i>Bell’idolo d’amore</i> , mm. 1-34; Flute parts for No. 1, Sinfonia, mm. 1-105; No. 2, <i>Bell’idolo d’amore</i> , mm. 1-37; No. 3,	Crowned shield containing “W”; countermark: three crescents	10 staves

		<i>Amor, tu che ricovri</i> , mm. 1-15		
B ¹⁶ (3.1.)	17r-32v	No. 3, <i>Amor, tu che ricovri</i> , mm. 16-31; No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 1-41; No. 5, <i>Udiste? Si, purtroppo</i> , mm. 1-25; No. 6, <i>Contro di quell'audace</i> , mm. 1-123	17r-20v: crowned shield containing "W"; countermark: three crescents; 21r-32v: freestanding fleur-de-lis	10 staves; 21r-32v, paper type ad handwriting differs from that in preceding gatherings: yellowish paper, copyist: Haußstädler
χC ¹⁰ (3.2.)	33r-43v	No. 6a, <i>Contro di quell'audace</i> , mm. 1-123	Crowned shield containing a fleur-de-lis, some letters ("V" and "W")	10 staves; 33r-43v, paper type ad handwriting differs from that in preceding gatherings: entire gathering is made up of yellowish paper, copyist: Haußstädler
2 ⁸	44r-51v	No. 7, <i>Dura cosa è l'amor</i> , mm. 1-19; No. 8, <i>Donne belle che Bramante</i> , mm. 1-56; No. 9, <i>In verità, quando ci penso, io rido</i> , mm. 1-19; No. 10, <i>(Ecco la mia diletta)</i> , mm. 1-44; No. 11, <i>Figlia mia, se di marito</i> , mm. 1-22	Crowned shield containing "W"; countermark: three crescents	10 staves
D ⁸ (6)	52r-59v	No. 11, <i>Figlia mia, se di marito</i> , mm. 23-102	Crowned shield containing "W"; countermark: three crescents	10 staves
E ⁸ (E.4 + i + i + i) (7)	60r-70v	No. 11, <i>Figlia mia, se di marito</i> , mm. 103-125; No. 12, <i>Costui per dir il vero</i> , mm. 1-35; No. 13, <i>E tal io</i>	60r-63v: crowned shield containing "W";	10 staves; 64r-66v, paper type ad handwriting differs from that in preceding

		<i>bramo</i> , mm. 1-17; No. 14(I), <i>Quel bel valor m'accende</i> , mm. 1-110; blank page, 10 staves (66v); No. 14(II), <i>Quel bel valor m'accende</i> , mm. 1-42	countermark: three crescents; 64r-66v: freestanding fleur-de-lis; 67r-70v: crowned shield containing "W"; countermark: three crescents	gatherings: yellowish paper, unknown copyist
F ⁸ (8)	71r-78v	No. 14(I), <i>Quel bel valor m'accende</i> , mm. 43-109; No. 15, <i>Ma voi, che pretendete</i> , mm. 1-23; No. 16, <i>Ola! Perche coll'armi?</i> , mm. 1-5	Crowned shield containing "W"; countermark three crescents	10 staves
G ⁸ (9)	79r-86v	No. 16, <i>Ola! Perche coll'armi?</i> , mm. 5 (cont.)-39; No. 17, <i>Sperar il caro porto</i> , mm. 1-72	Crowned shield containing "W"; countermark: three crescents	10 staves
H ¹⁸ (10)	87r-104v	No. 17, <i>Sperar il caro porto</i> , mm. 72 (cont.)-127; No. 18, <i>Misera me!</i> , mm. 1-26 (+ 4m. ossia passage); No. 19(I), <i>Tagliar braccia? Bagatelle</i> , mm. 1-108; No. 19(II), <i>Tagliar braccia? Bagatelle</i> , mm. 1-20	87r-92v: crowned shield containing "W"; countermark three crescents; 93r-102v: crowned shield containing a fleur-de-lis, some letters ("V" and "W"); 103r-104v: crowned	10 staves; 93r-102v, paper type ad handwriting differs from that in preceding gatherings: yellowish paper, unknown copyist

			shield containing “W”; countermark: three crescents	
I ⁸ (11)	105r-112v	No. 19(II), <i>Tagliar braccia? Bagatelle</i> , mm. 21-108	Crowned shield containing “W”; countermark: three crescents	10 staves
J ⁸ (12)	113r-120v	No. 20, <i>È tanto il mio dolor che non ascolto</i> , mm. 1-30; No. 21, <i>Son fuori di me!</i> , mm. 1-74; No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 1-68; No. 23, <i>Recipe di quelli occhi</i> , mm. 1-11	113r-114v: crowned shield containing “W”; countermark: three crescents; 115r-118v: crowned shield containing “AZ/C” [or “ZA/C”?]; bow and arrow under three crescents; 119r-120v: crowned shield containing “W”; countermark: three crescents	10 staves
K ⁸ (13)	121r-128v	No. 23, <i>Recipe di quelli occhi</i> , mm. 12-110	Crowned shield containing “AZ/C” [or “ZA/C”?]; bow and arrow under	10 staves

			three crescents	
L ⁴ (14)	129r-132v	No. 23, <i>Recipe di quelli occhi</i> , mm. 111-113; No. 24, <i>Costui, per dire il vero, è un certo umor cuorioso</i> , mm. 1-14; No. 25, <i>Perfido, indegno</i> , mm. 1-31; No. 26, <i>Che diavol di fracasso</i> , mm. 1-21; No. 27, <i>Per invidia favella</i> , mm. 1-11; No. 28, (<i>Intesi quanto basta</i>), mm. 1-16	Crowned shield containing “AZ/C” [or “ZA/C “?”]; bow and arrow under three crescents	10 staves
M ⁸ (15)	133r-140v	No. 29, <i>Con fonda aritmetica</i> , mm. 1-96	133r-134v: “AZ/C” under bow and arrow; three crescents; 135r-138v: crowned shield; “VG”; 139r-140v: “AZ/C” under bow and arrow; three crescents	12 staves
N ⁸ (16)	141r-148v	No. 29, <i>Con fonda aritmetica</i> , mm. 97-191	“AZ/C” under bow and arrow; three crescents	12 staves
O ⁸ (17)	149r-156v	No. 29, <i>Con fonda aritmetica</i> , mm. 192-255; blank page, 12 staves (155v); blank page, 156r (12 staves); blank page, 156v (12 staves)	“AZ/C” under bow and arrow; three crescents	12 staves

Vol. 2 (Act II)

Measurements: 220 x 300 mm.

Structure:

- 115 folios
- 13 gatherings
- Each page numbered, recto side on upper right corner, verso side on upper left corner

Incorrect Numeration:

- n/a

Watermarks:

- See table below for watermarks present in each gathering

Blank Pages:

- 97v (10 staves)
- 115v (12 staves)

Significant Erasures:

- 3v – anacrusis to m. 1, staves 1-5, all parts legible
- 66v – anacrusis to m. 1, staves 1-10, all parts legible

Collettes:

- 62r
 - Collette labeled “122a”, page labeled “123”
 - Secured with red wax
 - Original parts legible beneath collette

Changes in paper type and handwriting:

- Light-colored paper, different handwriting, unknown copyist
 - 1r-26v
 - 35r-79v
 - 82r-115v
- Yellowish paper, different handwriting, unknown copyist
 - 27r-34v
 - 80r-81v
- 26v, 7 m. section – light-colored paper, different handwriting, unknown copyist
- Corrections in different handwriting, unknown copyist:
 - 98r, m. 2, soprano and alto chorus lines, piano dynamic marking added
 - 105v, m. 87, Bellarosa, Albina, Belinda lines, corrected text
 - 107r, mm. 99-107, bc, added dynamic markings

Notes:

- Bound in green cardboard
- Inside front cover labeled with shelf number: “II Mus. ms. 19305”
- Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 1r-43v: 10 staves
 - 44r-53v: 12 staves
 - 54r-63v: 16 staves
 - 64r-97v: 10 staves
 - 98r-53v: 12 staves
- Inconsistencies in the length of lines at ends of staves
- Stamp on 1r and 115v, red ink: “Ex / Biblioth. Regia / Berolinensi” (“Property of the Berlin library / Royal Library of Berlin”)
- Book plate on inside back cover; text on plate “EX / BIBLIOTHECA / POELCHAVIANA.”

Gathering Structure:

A-B⁸C¹⁰1⁸D⁹(D.7 + i)E-F¹⁰G⁸H¹⁰I⁸2⁸J⁸K¹⁰

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label)	Pages in ms.	Contents: Position No./ Title	Watermark	Notes
A ⁸ (1)	1r-8v	Prefatory notes; No. 30, <i>Ho inteso, ho letto a chiare notte</i> , mm. 1-27; No. 31, <i>Alfin v'ho ritrovato</i> , mm. 1-36; No. 32, <i>Poss'io soffrir di più</i> , mm. 1-7; No. 33, <i>E viva Rosabella</i> , mm. 1-50; No. 34, <i>Voi pur siete invaghito</i> , mm. 1-48; No. 35, <i>Si vanta, si dice</i> , mm. 1-30	“AZ/C” under bow and arrow; three crescents	10 staves
B ⁸ (2)	9r-16v	No. 35, <i>Si vanta, si dice</i> , mm. 31-112; No. 36, <i>Dunque Armidoro</i> , mm. 1-21; No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 1-21	“AZ/C” under bow and arrow; three crescents	10 staves

C ¹⁰ (3)	17r-26v	No. 38, <i>Di qual premio parlate</i> , mm. 1-30; No. 39, <i>Se si tratta di cantar</i> , mm. 1-22; No. 40, <i>Va pur pazzo sguaiato</i> , mm. 1-21	17r-17v: “AZ/C” under bow and arrow; three crescents; 18r-25v: “GV” under three stars; three crescents; 26r-26v: “AZ/C” under bow and arrow; three crescents	10 staves; 26v includes 7mm. in unknown copyist’s handwriting
1 ⁸	27r-34v	No. 41 (I), <i>Questi amanti affettati svenevoli</i> , mm. 1-142	Crowned shield containing a fleur-de-lis, some letters (“V” and beneath it “W”)	10 staves; paper type ad handwriting differs from that in preceding gatherings: yellowish paper, copyist unknown
D ⁹ (D.7 + i) (4)	35r-43v	No. 41 (II), <i>Questi amanti affettati svenevoli</i> , mm. 1-150; stage directions for Scene VI	35r-41v: “GV” under three stars; three crescents; 42r-42v: crowned shield containing “AZ/C” [or “ZA/C” ?]: bow and arrow under three crescents; 43r-43v: “GV” under three stars; three crescents	10 staves
E ¹⁰ (5)	44r-53v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 1-104; No.	Crowned shield containing	12 staves

		43, Sinfonia for two orchestras, mvt. 2, mm. 1-24; No. 44, Sinfonia for two orchestras, mvt. 3, mm. 1-82	three stars; "GF" under crown	
F ¹⁰ (6)	54r-63v	No. 45, <i>Questi son d'Armidoro segnalati favori</i> , mm. 1-5; No. 46, <i>Bell'aure che liete</i> , mm. 1-145; No. 47, <i>Viva, viva Armidoro</i> , mm. 1-8; No. 48, <i>Bell'aure che liete</i> (reprise), mm. 1-39	Crowned shield containing "AZ/C" [or "ZA/C "?]; bow and arrow under three crescents	16 staves
G ⁸ (7)	64r-71v	No. 49, <i>Signor Pignone caro</i> , mm. 1-28; No. 50, <i>Chi è che di tanti amanti ha tanta sete?</i> , mm. 1-38; No. 51, <i>Il sangue già mi brulica</i> , mm. 1-102	"AZ/C" under bow and arrow; three crescents	10 staves
H ¹⁰ (8)	72r-81v	No. 51, <i>Il sangue già mi brulica</i> , mm. 103-160; No. 52, <i>In verità colei</i> , mm. 1-53; No. 53, <i>Zitto che non si senta</i> , mm. 1-80; No. 54, <i>Oh sì, che starei fresca</i> , mm. 1-16; No. 55 (I), <i>Benedetti sian gli amanti</i> , mm. 1-100	72r-79v: "AZ/C" under bow and arrow; three crescents; 80r-81v: freestanding fleur-de-lis; not identified (letters?)	10 staves; 80r-81v paper type ad handwriting differs from that on 72r-79v: yellowish paper, unknown copyist
I ⁸ (9)	82r-89v	No. 54, <i>Oh sì, che starei fresca</i> , mm. 17-29; No. 55 (II), <i>Benedetti sian gli amanti</i> , mm. 1-92	"GV" under three stars; three crescents	10 staves
2 ⁸	90r-97v	No. 55 (I), <i>Benedetti sian gli amanti</i> , mm. 93-100; No. 56, <i>Motivo ha di sperar</i> , mm. 1-13; stage directions for Scene	"GV" under three stars; three crescents	10 staves

		XII; No. 57, Minuet I, mm. 1-40; No. 58, <i>Se mi vuol favorer</i> , mm. 1-10; No. 59, Minuet II, mm. 1-36; No. 60, <i>Ora l'onor potrem godere</i> , mm. 1-55; blank page, 97v (10 staves)		
J ⁸ (11)	98r-105v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 1-87	"AO" under crown; three crescents	12 staves
K ¹⁰ (12)	106r-115v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 88-172; No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , ob I, II, horn I, II, tr I, II, bsn parts, mm. 1-172; blank page (12 staves)	106r-106v: "AO" under crown; three crescents; 107r-114v: crowned shield containing three stars; shield containing "AF"; 115r-115v: "AO" under crown: three crescents	12 staves

Vol. 3 (Act III)

Measurements: 220 x 300 mm.

Structure:

- 39 folios
- 7 gatherings (these gatherings were labeled after book was bound; labels in act III volume go over the spine of the book)
- Each page numbered, recto side on upper right corner, verso side on upper left corner

Incorrect Numeration:

- n/a

Watermarks:

- See table below for watermarks present in each gathering

Blank Pages:

- n/a

Significant Erasures:

- n/a

Collettes:

- n/a

Changes in paper type and handwriting:

- Light-colored paper, different handwriting, unknown copyist:
 - 1r-39v
- Corrections in different handwriting, unknown copyist:
 - 14r, m. 4, stave 9, piano dynamic marking added
 - 23r, “Maestoso” expression marking
 - 26r, m. 4, stave 3, corrected text
 - 30r-31r, 33r-34r, mm. 3-6, 8-15, 49-60 stave 7, bass part of chorus, corrected text
 - 33v, m. 53, stave 12, bc, piano dynamic marking added
 - 35r, m. 72, stave 12, bc, forte dynamic marking added

Notes:

- Bound in green cardboard
- Inside front cover labeled with shelf number: “II Mus. ms. 19305”
- Inconsistent number of staves depending on the instrumentation and personnel for each section
 - 1r-22v: 10 staves
 - 23r-25v: 12 staves
 - 26r-29v: 10 staves
 - 30r-37v: 12 staves
 - 38r-39v: 10 staves
- Inconsistencies in the length of lines at ends of staves

Gathering Structure:

A-B⁸C⁶D³(D.2 + i)E⁴F⁸G²

- Signed gatherings labeled with letters
- Unsigned gatherings labeled with numbers

Gathering # (label)	Pages in ms.	Contents: Position No./ Title	Watermark	Notes
A ⁸ (1)	1r-8v	No. 62, <i>Che vi par</i> , mm. 1-19; No. 63,	Crowned shield	10 staves

		<i>Alla piazza, alla piazza, allo steccato</i> , mm. 1-26; No. 64, <i>Avrei piacere, che nello steccato</i> , mm. 1-28; No. 65, <i>Dolce rimedio al core</i> , mm. 1-71	containing three stars; "A/HF"	
B ⁸ (2)	9r-16v	No. 65, <i>Dolce rimedio al core</i> , mm. 72-78; No. 66, <i>Il più volte ho provato</i> , mm. 1-5; No. 67, <i>Bravo, me ne console</i> , mm. 1-22; No. 68, <i>E voi signor Pignone</i> , mm. 1-19; No. 69, <i>Oh questo è pazzo vero</i> , mm. 1-20; No. 70, <i>Alla pugna</i> , mm. 1-20; No. 71, <i>Siete dunque disposto</i> , mm. 1-17; No. 72, <i>Ho nel core un non so che</i> , mm. 1-44	Crowned shield containing three stars; "A/HF"	10 staves
C ⁶ (3)	17r-22v	No. 72, <i>Ho nel core un non so che</i> , mm. 45-126; stage directions for Scena Ultima	Crowned shield containing three stars; "A/HF"	10 staves
D ³ (D.2 + i) (4)	23r-25v	No. 73, <i>Il famoso, il gran Saracca</i> , mm. 1-36	Crowned shield containing "W"; countermark: three crescents	12 staves
E ⁴ (5)	26r-29v	No. 74, <i>Venga alfin Bellarosa, e qui mi vedo</i> , mm. 1-22; No. 75, <i>Aiutami Cupido</i> , mm. 1-9; No. 76, <i>Di questa giostra il premio</i> , mm. 1-54	Crowned shield containing three stars; "A/HF"	10 staves

F ⁸ (6)	30r-37v	No. 77, <i>Bravi! Bravi! è meglio pace</i> , mm. 1-113	Crowned shield containing “W”; countermark: three crescents	12 staves
G ² (7)	38r-39v	No. 77, <i>Bravi! Bravi! è meglio pace</i> , fl I, II, ob I, II, horn I, II, tr I, II parts, mm. 1-113	Crowned shield containing three stars; “A/HF”	10 staves

Appendix A.5: Description of Copy D-Dl, Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Mus. 3796-F-5 (D-Dl Mus. 3796-F-5)

Vol. 1 (Act I)

Measurements: 225 x 310mm.

Structure:

- 134 folios
- 17 gatherings, all but first numbered in upper right corner
- Pages not numbered

Incorrect Numeration:

- n/a

Watermarks: This source contains a variety of watermarks, listed below. Information on the number of folios on which these watermarks appear is was unavailable at the time that the present research was conducted.²⁶⁷

- Crowned shield over a word beginning with the letters “BENIG”; present on 1r-1v
- Large shield containing a fleur-de-lis; present on 12r-12v
- Large crowned shield; present on 25r-25v

Blank Pages:

- 1r (no staves)
- 1v (no staves)
- 109v (10 staves)
- 133v (12 staves)
- 134r (no staves)
- 134v (no staves)

Title Pages:

- 2r: Act I Title Page
 - 0 staves
 - “LA / CALAMITA DE' CUORI. / Drama giocoso / Musica / Del Sig^{re} Antonio Salieri, / Maestro di Musica in attual / servizio di S. M. L'Imperatore, / e dè Cesarei Teatri di / Vienna.”

Significant Erasers:

- n/a

²⁶⁷ I am grateful to Karl Geck and the librarians of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek for providing me with this information on the watermarks that appear in this manuscript. Karl Geck, e-mail message to author, 18 March 2011.

Collettes:

- n/a

Gathering Structure:
 1^8+i A-O 8 P ^8+i

Folio # (label in ms.)	Pages in ms.	Contents: Position No./ Title	Notes
1^8+i (no label)	1r-9v	Blank pages (1r-1v); Act I title page; No. 1, Sinfonia, mm. 1-76	10 staves
A 8 (2.)	10r- 17v	No. 1, Sinfonia, mm. 77-105; No. 2, <i>Bell'idolo d'amore</i> , mm. 1-37; No. 3, <i>Amor, tu che ricovri</i> , mm. 1-31; No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 1-5	10 staves
B 8 (3.)	18r- 25v	No. 4, <i>Bel nume Cupido di te già mi fido</i> , mm. 6-41; No. 5, <i>Udiste? Sì, purtroppo</i> , mm. 1-28; No. 6, <i>Contro di quell'audace</i> , mm. 1-48	10 staves
C 8 (4.)	26r- 33v	No. 6, <i>Questa del sesso nostro</i> , mm. 49-123; No. 7, <i>Dura cosa è l'amor</i> , mm. 1-19	10 staves
D 8 (5.)	34r- 41v	No. 8, <i>Donne belle che Bramante</i> , mm. 1-56; No. 9, <i>In verità, quando ci penso, io rido</i> , mm. 1-19; No. 10, (<i>Ecco la mia diletta</i>), mm. 1-44; No. 11, <i>Figlia mia, se di marito</i> , mm. 1-31	10 staves
E 8 (6.)	42r- 49v	No. 11, <i>Figlia mia, se di marito</i> , mm. 32-114	10 staves
F 8 (7.)	50r- 57v	No. 11, <i>Figlia mia, se di marito</i> , mm. 115-119; No. 12, <i>Costui per dir il vero</i> , mm. 1-35; No. 13, <i>E tal io bramo</i> , mm. 1-17; No. 14, <i>Quel bel valor m'accende</i> , mm. 1-58	10 staves
G 8 (8.)	58r- 65v	No. 14, <i>Quel bel valor m'accende</i> , mm. 59-109; No. 15, <i>Ma voi, che pretendete</i> , mm. 1-23	10 staves
H 8 (9.)	66r- 73v	No. 16, <i>Ola! Perche coll'armi?</i> , mm. 1-39; No. 17, <i>Sperar il caro porto</i> , mm. 1-98	10 staves
I 8 (10.)	74r- 81v	No. 17, <i>Sperar il caro porto</i> , mm. 91-127; No. 18, <i>Misera me!</i> , mm. 1-26; No.	10 staves

		19, <i>Tagliar braccia? Bagatelle</i> , mm. 1-35	
J ⁸ (11.)	82r-89v	No. 19, <i>Tagliar braccia? Bagatelle</i> , mm. 36-108; No. 20, <i>È tanto il mio dolor che non ascolto</i> , mm. 1-30; No. 21, <i>Son fuori di me!</i> , mm. 1-4	10 staves
K ⁸ (12.)	90r-97v	No. 21, <i>Son fuori di me!</i> , mm. 5-74; No. 22, <i>Queste donne, io lo so, m'odiano tutte</i> , mm. 1-67; No. 23, <i>Recipe di quelli occhi</i> , mm. 1-21	10 staves
L ⁶ (13.)	98r-103v	No. 23, <i>Recipe di quelli occhi</i> , mm. 96-113	10 staves
M ⁸ (14.)	104r-109v	No. 23, <i>Recipe di quelli occhi</i> , mm. 97-113; No. 24, <i>Costui, per dire il vero, è un certo umor cuorioso</i> , mm. 1-14; No. 25, <i>Perfido, indegno</i> , mm. 1-31; No. 26, <i>Che diavol di fracasso</i> , mm. 1-21; No. 27, <i>Per invidia favella</i> , mm. 1-11; No. 28, <i>(Intesi quanto basta)</i> , mm. 1-16; blank page, 109v (10 staves)	10 staves
N ⁸ (15.)	110r-117v	No. 29, <i>Con fonda aritmetica</i> , mm. 1-88	12 staves
O ⁸ (16.)	118r-125v	No. 29, <i>Con fonda aritmetica</i> , mm. 89-178	12 staves
P ⁸ +i (17.)	126r-134v	No. 29, <i>Con fonda aritmetica</i> , mm. 179-255	12 staves

Vol. 2 (Act II)

Measurements: 225 x 310mm.

Structure

- 113 folios
- 13 gatherings, all but first numbered in upper right corner
- Pages not numbered

Incorrect Numeration:

- n/a

Watermarks:

- unavailable

Blank Pages:

- 1r (no staves)
- 1v (no staves)
- 113r (no staves)
- 113v (no staves)

Title Pages:

- n/a

Significant Erasers:

- n/a

Collettes:

- n/a

Gathering Structure:

1⁸⁺ⁱ A⁸ B⁶ C⁸ D-F¹⁰ G-I⁸ A⁸ J¹⁰⁺ⁱ K⁸ L⁸⁺ⁱ

Folio # (label)	Pages in ms.	Contents: Position No./ Title	Notes
1 ⁸⁺ⁱ (no label)	1r-9v	Blank page, 1r (no staves); blank page 1v (no staves); No. 30, <i>Ho inteso, ho letto a chiare notte</i> , mm. 1-27; No. 31, <i>Alfin v'ho ritrovato</i> , mm. 1-36; No. 32, <i>Poss'io soffrir di più</i> , mm. 1-7; No. 33, <i>E viva Rosabella</i> , mm. 1-50; No. 34, <i>Voi pur siete invaghito</i> , mm. 1-48; No. 35, <i>Si vanta, si dice</i> , mm. 1-23	10 staves
A ⁸ (2.)	10r-17v	No. 35, <i>Si vanta, si dice</i> , mm. 24-112; No. 36, <i>Dunque Armidoro</i> , mm. 1-13	10 staves
B ⁶ (3.)	18r-23v	No. 36, <i>Dunque Armidoro</i> , mm. 14-21; No. 37, <i>Chi ha coraggio si vedrà</i> , mm. 1-21; No. 38, <i>Di qual premio parlate</i> , mm. 1-30; No. 39, <i>Se si tratta di cantar</i> , mm. 1-44	10 staves
C ⁸ (4.)	24r-31v	No. 39, <i>Se si tratta di cantar</i> , mm. 45-171; No. 40, <i>Va pur pazzo sguaiato</i> , mm. 1-14	10 staves
D ¹⁰ (5.)	32r-41v	No. 40, <i>Va pur pazzo sguaiato</i> , mm. 14(cont.)-21; No. 41, <i>Questi amanti affettati svenevoli</i> , mm. 1-150; stage directions for Scene VI	10 staves
E ¹⁰ (6.)	42r-51v	No. 42, Sinfonia for two orchestras, mvt. 1, mm. 1-104; No. 43, Sinfonia for two orchestras, mvt. 2, mm. 1-27; No. 44,	12 staves

		Sinfonia for two orchestras, mvt. 3, mm. 1-82	
F ¹⁰ (7.)	52r-61v	No. 45, <i>Questi son d'Armidoro segnalati favori</i> , mm. 1-5; No. 46, <i>Bell'aure che liete</i> , mm. 1-145; No. 47, <i>Viva, viva Armidoro</i> , mm. 1-8; No. 48, <i>Bell'aure che liete</i> (reprise), mm. 1-39	17 staves
G ⁸ (8.)	62r-69v	No. 49, <i>Signor Pignone caro</i> , mm. 1-28; No. 50, <i>Chi è che di tanti amanti ha tanta sete?</i> , mm. 1-58; No. 51, <i>Il sangue già mi brulica</i> , mm. 1-90	10 staves
H ⁸ (9)	70r-77v	No. 51, <i>Il sangue già mi brulica</i> , mm. 91-160; No. 52, <i>In verità colei</i> , mm. 1-53; No. 53, <i>Zitto che non si senta</i> , mm. 1-46	10 staves
I ⁸ (10.)	78r-85v	No. 53, <i>Zitto che non si senta</i> , mm. 47-80; No. 54, <i>Oh sì, che starei fresca</i> , mm. 1-29; No. 55, <i>Benedetti sian gli amanti</i> , mm. 1-65	10 staves
J ¹⁰ +i (11.)	86r-96v	No. 55, <i>Benedetti sian gli amanti</i> , mm. 66-100; No. 56, <i>Motivo ha di sperar</i> , mm. 1-13; stage directions for Scene XII; No. 57, <i>Minuet I</i> , mm. 1-40; No. 58, <i>Se mi vuol favorer</i> , mm. 1-10; No. 59, <i>Minuet II</i> , mm. 1-36; No. 60, <i>Ora l'onor potrem godere</i> , mm. 1-55	10 staves
K ⁸ (12.)	97r-104v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 1-87	15 staves
L ⁸ +i (13.)	105r-113v	No. 61, <i>Aiuto! Si desta un qualche scompiglio</i> , mm. 88-172; blank page, 113r, (no staves); blank page, 113v, (no staves)	15 staves

Vol. 3 (Act III)

Measurements: 225 x 310mm.

Structure:

- 44 folios
- 6 gatherings, all but first numbered in upper right corner
- Pages not numbered

Incorrect Numeration:

- n/a

Watermarks:

- unavailable

Blank Pages:

- 1r (no staves)
- 1v (no staves)
- 35r (10 staves)
- 44r (no staves)
- 44v (no staves)

Title Pages:

- n/a

Significant Erasers:

- n/a

Collettes:

- n/a

Notes:**Gathering Structure:**

1⁸+i A-C⁶D⁸E⁸+i

Folio # (label)	Pages in ms.	Contents: Position No./ Title	Notes
1 ⁸ +i (no label)	1r-9v	Blank page, 1r (no staves); blank page, 1v (no staves); No. 62, <i>Che vi par</i> , mm. 1-19; No. 63, <i>Alla piazza, alla piazza, allo steccato</i> , mm. 1-26; No. 64, <i>Avrei piacere, che nello staccato</i> , mm. 1-28; No. 65, <i>Dolce rimedio al core</i> , mm. 1-65	10 staves
A ⁶ (2.)	10r-15v	No. 65, <i>Dolce rimedio al core</i> , mm. 66-78; No. 66, <i>Io più volte ho provato</i> , mm. 1-5; No. 67, <i>Bravo me ne console</i> , mm. 1-22; No. 68, <i>E voi signor Pignone</i> , mm. 1-19; No. 69, <i>Oh questo è pazzo vero</i> , mm. 1-20; No. 70, <i>Alla pugna</i> , mm. 1-20; No. 71, <i>Siete dunque disposto</i> , mm. 1-17; No. 72, <i>Ho nel core un non so che</i> , mm. 1-4	10 staves
B ⁶ (3.)	16r-21v	No. 72, <i>Ho nel core un non so che</i> , mm. 5-59	10 staves
C ⁶ (4.)	22r-27v	No. 72, <i>Ho nel core un non so che</i> , mm. 60-129; stage directions for Scena Ultima	10 staves
D ⁸ (5.)	28r-35v	No. 73, <i>Il famoso, il gran Saracca</i> , mm. 1-36; No. 74, <i>Venga alfin Bellarosa, e qui mi veda</i> , mm. 1-22; No. 75, <i>Aiutami Cupido</i> ,	12 staves, 28r-30v ; 10

		mm. 1-9; No. 76, <i>Di questa giostra il premio</i> , mm. 1-54; blank page, 35r (10 staves)	staves, 31r-35v
E ⁸ +i (<u>6.</u>)	36r-44v	No. 77, <i>Bravi! Bravi! è meglio pace</i> , mm. 1-106; blank page, 44r (no staves); blank page, 44v (no staves)	16 staves

Appendix B.1: Contents of Salieri Autograph A-Wn 1 (A-Wn Mus. Hs. 16.508)

Appendices B.1 through B.6 list the contents of Salieri's autograph, each of the four primary copies of *La calamita de' cuori*, and the manuscript score of Galuppi's setting of *La calamita de' cuori* held at A-Wn. I have assigned each of the arias, ensembles, instrumental movements, and recitatives in these manuscripts a position number, listed in the first column on the left. These numbers are used to distinguish these arias, ensembles, instrumental movements, and recitatives in Appendices C.1 through C.4, Appendix E, and Appendix F below.

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures
1	n/a	n/a	Sinfonia	Instrumental	Sinfonia	Allegro spiritoso	C	4/4	2 tr, 2 horn in F, 2 ob, 2 fl, 2 vl, 2 vla, bsn, bc	105
2	I	I	Quartet	Armido (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andantino	F	3/4	2 ob, 2 bsn, 2 vl, 2 vla, bc	37
3	I	I	Rec.	Armido, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					31
4	I	I	Quartet	Armido (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegretto	B♭	2/4	2 ob, 2 vl, 2 vla, bsn, bc	41

5	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					28
6	I	II	Aria	Belinda (S)	<i>Questa del sesso nostro</i>	Allegro spiritoso	G	4/4	2 horn in G, 2 ob, 2 vl, 2 vla, bsn, bc	123
7	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					19
8	I	IV	Cavatina	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante maestoso	C	2/4	2 vl, vla, bsn, bc	56
9	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					19
10	I	V	Rec.	Bellarosa, Pignone	<i>(Ecco la mia diletta)</i>					44
11	I	V	Aria	Pignone (B)	<i>Figlia mia, se di marito</i>	Andante con moto	F	C	2 horn in F, 2 ob, 2 vl, 2 vla, bsn, bc	125
12	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					35
13	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					17
14	I	VII	Aria	Bellarosa (S)	<i>Quel bel valor m'accende</i>	Allegro brioso	G	C	2 horn in G, 2 ob, 2 vl, 2 vla, bsn, bc	109
15	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					23
16	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Ola! Perche coll'armi?</i>					39
17	I	IX	Aria	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro maestoso	E♭	C	2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc	127
18	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					26
19	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle.</i>	Allegro assai	D	C	2 horn in D, 2 tr in D, 2 ob, 2 vl,	98

									2 vla, bsn, bc, vlc	
20	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					30
21	I	XI	Aria	Albina (S)	<i>Son fuori di me!</i> [new in Salieri, not in Galuppi]	Allegretto	A	2/4	2 vl, 2 fl, 2 vla, 2 bsn, 2 vlc, bc	74
22	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					67
23	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto	F	3/4	2 horn in F, 2 fl, 2 vl, 2 vla, 2 vlc, bsn, bc	113
24	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor cuorioso</i>					14
25	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					31
26	I	XV	Rec.	Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					21
27	I	XVI	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11
28	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16
29	I	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T),	<i>Con fonda aritmetica</i>	Andante maestoso	F	2/4	2 horn in F, 2 ob, 2 vl, 2 vla, bc	255

				Giacinto (T), Pignone (B), Saracca (B)						
30	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					27
31	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					36
32	II	III	Rec.	Albina	<i>Poss'io soffrir di più</i>					7
33	II	III	Cavatina	Giacinto (T)	<i>E viva Rosabella</i>	Allegro spiritoso	G	6/8	2 vl, 2 vla, bc	50
34	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					48
35	II	III	Aria	Albina (S)	<i>Si vanta, si dice</i>	Allegro moderato	B♭	C	2 ob, 2 vl, vla, 2 bsn, bc,	112
36	II	IV	Rec. acc.	Giacinto	<i>Dunque Armidoro</i>				vlc, bsn, cb	21
37	II	IV	Cavatina	Saracca (B)	<i>Chi ha coraggio si vedrà</i>	Allegro	G	C	2 horn, 2 ob, 2 vl, vla, bsn, bc	21
38	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parlate</i>					30
39	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro brioso	A	2/4	2 horn in D, 2 ob, 2 vl, 2 vla, bsn, bc	171
40	II	V	Rec.	Saracca	<i>Va pur pazzo sguaiato</i>					21
41	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso	B♭	C	2 horn in B♭ or 2 tr in B♭, 2 ob, 2 vl, 2 vla, bc	150
42	II	VI	Sinfonia for two	Instrumental		Non troppo allegro	D	2/2	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, 2 bsn,	104

			orchestras, mvt. I						bc; Pit Orch: 2 vl, 2 vla, 2 ob, 2 tr in D, bc	
43	II	VI	Sinfonia for two orchestras, mvt. II	Instrumental		Adagio	A	3/4	vlc, 2 bsn, cb	24
44	II	VI	Sinfonia for two orchestras, mvt. III	Instrumental			D	2/4	Onstage Orch.: 2 vl, 2 fl, 2 horn, vlc, bc; Pit Orch.: 2 vl, 2 vla, 2 ob, 2 tr, bc	132
45	II	VI	Rec.	Bellarosa	<i>Questi son d'Armido segnalati favori</i>					5
46	II	VI	Chorus	Armido chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B \flat	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit Orch.: 2 vl, 2 vla, 2 ob, vlc, bc [separate parts for 2 tr in B \flat]	129
47	II	VI	Rec.	Bellarosa	<i>Viva, viva Armido</i>					9
48	II	VI	Chorus	Armido chorus (SATB)	<i>Bell'aure che liete</i> (reprise)	Tempo di minuetto	B \flat	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit	20

									Orch.: 2 vl, 2 vla, 2 ob, vlc, bc [separate parts for 2 tr]	
49	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					28
50	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che di tanti amanti ha tanta sete?</i>					38
51	II	VIII	Aria	Belinda (S)	<i>Mi pizzica, mi stuzzica</i>	Prestissimo	G	6/8	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	160
52	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					53
53	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>	Non troppo allegro	D	2/4	2 vl, vla, bc	80
54	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					29
55	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	B \flat	C	2 horn in E \flat , 2 ob, 2 vl, 2 vla, 2 bsn, bc	100
56	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					13
57	II	XII	Minuet I	Instrumental		Ballabile	D	3/4	2 horn in E \flat , 2 ob, 2 vl, vla, bsn, bc	40
58	II	XII	Rec.	Bellarosa, Giacinto, Pignone	<i>Se mi vuol favorir</i>					10
59	II	XII	Minuet II	Instrumental		Ballabile	B \flat	3/4	2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc	36

60	II	XII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Ora l'onor potrem godere</i>					55
61	II	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Aiuto! Si desta un qualche scompiglio</i>	Allegro assai	D	C	2 vl, 2 vla, bc [separate parts for 2 ob, 2 horn in D, bsn]	171
62	III	I	Rec.	Albina, Belinda	<i>Che vi par</i>					19
63	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					26
64	III	II	Aria	Saracca (B)	<i>Vada, vada il trombettiere</i>	Allegro quasi presto	C	C	2 tr in C, 2 horn in G, 2 ob, 2 vl, 2 vla, bsn, bc	66
65	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					28
66	III	III	Aria	Albina (S)	<i>Dolce rimedio al core</i>		A	3/4	2 ob, 2 vl, 2 vla, bsn, vlc solo, bc	78
67	III	IV (misattr ubution in autogra ph	Rec.	Belinda	<i>Io più volte ho provato</i>					5

		score as "Scena VI")								
68	III	V (no indicati on of what scene number this is in the autogra ph score)	Rec.	Bellarosa, Armidoro, Pignone	<i>Bravo, me ne consolo</i>					22
69	III	V (no indicati on of what scene number this is in the autogra ph score)	Aria	Armidoro (T)	<i>Pien d'ardir costante e forte</i>	Allegro	B♭	C	2 horn in B♭, 2 ob, 2 vl, 2 vla, bsn, bc	88
70	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					19
71	III	VII	Rec.	Bellarosa	<i>Oh questo è pazzo vero</i>					20
72	III	VII	Cavatina	Giacinto (T)	<i>Alla pugna</i>	Allegretto	F	2/4	2 vl, 2 vla, bc	20

73	III	VII	Rec.	Bellarosa, Giacinto	<i>Siete dunque disposto</i>					17
74	III	VII	Duetto	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Larghetto ma non molto	A	2/4	2 ob, 2 vl, 2 vla, 2 bsn, bc	126
75	III	“Scena ultima”	Chorus	Chorus (SATB)	<i>Il famoso, il gran Saracca</i>	Allegro	C	6/8	2 tr, 2 horn, 2 ob, 2 vl, vla, timp, bsn, bc	36
76	III	“Scena ultima”	Rec.	Pignone, Saracca	<i>Venga alfin Bellarosa, e qui mi veda</i>					22
77	III	“Scena ultima”	Rec. acc.	Bellarosa, Pignone	<i>Aiutami Cupido</i>				2 tr in C, 2 horn in G, 2 ob, 2 vl, 2 vla, timp, bc	9
78	III	“Scena ultima”	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Di questa giostra il premio</i>					54
79	III	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Bravi! Bravi! è meglio pace</i>	Allegro maestoso	F	2/2	2 tr, 2 horn, 2 fl, 2 ob, 2 vl, vla, bsn, bc	113

Appendix B.2: Contents of Copy A-Wn 2 (A-Wn Mus. Hs. 17839)

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures
1	n/a	n/a	Sinfonia	Instrumental	Sinfonia	Allegro spiritoso	C	4/4	2 tr, 2 horn in F, 2 ob, 2 fl, 2 vl, vla, 2 bsn, basso and vlc (bc)	105
2	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andantino	F	3/4	2 ob, 2 bsn, 2 vl, 2 vla, bc	37
3	I	I	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					31
4	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegretto	B♭	2/4	2 ob, 2 vl, 2 vla, bsn, bc	41
5	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					28
6	I	II	Aria	Belinda (S)	<i>Questa del sesso nostro</i>	Allegro spiritoso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	123
7	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					19
8	I	IV	Cavatina	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante maestoso	C	2/4	2 vl, vla, bsn, bc	56
9	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					19

10	I	V	Rec.	Bellarosa, Pignone	<i>(Ecco la mia diletta)</i>					44
11	I	V	Aria	Pignone (B)	<i>Figlia mia, se di marito</i>	Andante con moto	F	4/4	2 horn in F, 2 ob, 2 vl, 2 vla, bsn, bc	125
12	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					34
13	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					17
14	I	VII	Aria	Bellarosa (S)	<i>Quel bel valor m'accende</i>	Allegro brioso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, 2 bsn, bc	109
15	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					23
16	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Ola! Perche coll'armi?</i>					39
17	I	IX	Aria	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro maestoso	E♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc	127
18	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					26
19	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle</i>	Allegro assai	D	4/4	2 horn in D, 2 tr in D, 2 ob, 2 vl, vla, bsn, bc, vlc	108
20	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					30
21	I	XI	Aria	Albina (S)	<i>Son fuori di me!</i>	Allegretto	A	2/4	2 vl, 2 fl, 2 vla, 2 bsn, 2 vlc, bc	74

22	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					67
23	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto	F	3/4	2 horn in F, 2 fl, 2 vl, vla, 2 bsn, bc	113
24	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor cuorioso</i>					14
25	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					31
26	I	XV	Rec.	Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					21
27	I	XVI	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11
28	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16
29	I	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Con fonda aritmetica</i>	Andante maestoso	F	2/4	2 horn in F, 2 ob, 2 vl, 2 vla, bc	255
30	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					27

31	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					36
32	II	III	Rec.	Albina	<i>Poss'io soffrir di più</i>					7
33	II	III	Cavatina	Giacinto (T)	<i>E viva Rosabella</i>	Allegro spiritoso	G	6/8	2 vl, 2 vla, bc	50
34	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					48
35	II	III	Aria	Albina (S)	<i>Si vanta, si dice</i>	Allegro moderato	B♭	4/4	2 ob, 2 vl, vla, 2 bsn, bc	112
36	II	IV	Rec. acc.	Giacinto	<i>Dunque Armidoro</i>				vlc, bsn, cb	21
37	II	IV	Cavatina	Saracca (B)	<i>Chi ha coraggio si vedrà</i>	Allegro	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	21
38	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parlate</i>					30
39	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro brioso	A	2/4, 3/4	2 horn in D, 2 ob, 2 vl, vla, bsn, bc	171
40	II	V	Rec.	Saracca	<i>Va pur pazzo sguaiato</i>					21
41	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso	B♭	4/4	2 ob, 2 vl, vla, bc (2 horn in B[♭] or 2 tr in B[♭] parts included in full score)	150
42	II	VI	Sinfonia for two	Instrumental		Non troppo allegro	D	2/2	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bsn,	104

			orchestra s, mvt. I						bc; Pit Orch: 2 vl, vla, 2 ob, 2 vlc, 2 tr in D, bc	
43	II	VI	Sinfonia for two orchestra s, mvt. II	Instrumental		Adagio	A	3/4	vlc, 2 bsn, cb	27
44	II	VI	Sinfonia for two orchestra s, mvt. III	Instrumental		Allegro	D	2/4	Onstage Orch.: 2 vl, 2 fl, 2 horn, vlc, bsn, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr, bc	82
45	II	VI	Rec.	Bellarosa	<i>Questi son d' Armido-ro segnalati favori</i>					5
46	II	VI	Chorus	Armido-ro (T), chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B \flat	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B(\flat), 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, vlc, bc [separate parts for 2 tr]	153
47	II	VI	Rec.	Bellarosa	<i>Viva, viva Armido-ro</i>					8
48	II	VI	Chorus	Armido-ro (T), chorus (SATB)	<i>Bell'aure che liete</i> (reprise)	Tempo di minuetto	B \flat	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B(\flat), 2 bsn, vlc, bc; Pit	38

									Orch.: 2 vl, vla, 2 ob, vlc, bc [separate parts for 2 tr]	
49	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					28
50	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che di tanti amanti ha tanta sete?</i>					38
51	II	VIII	Aria	Belinda (S)	<i>Mi pizzica, mi stuzzica</i>	Prestissimo	G	6/8	2 horn in G, 2 ob, 2 vl, vla, 2 bsn, bc	160
52	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					53
53	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>	Non troppo allegro	D	2/4	2 vl, vla, bc	80
54	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					29
55	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	B♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, 2 bsn, bc	100
56	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					13
57	II	XII	Minuet I	Instrumental		Ballabile	D	3/4	2 horn in E♭, 2 ob (horns and oboes not listed on first page), 2 vl, vla, bsn, bc	40
58	II	XII	Rec.	Bellarosa, Giacinto, Pignone	<i>Se mi vuol favorir</i>					10

59	II	XII	Minuet II	Instrumental			B♭	3/4	2 horn in E♭, 2 ob, 2 vl, vla, 2 bsn, bc	36
60	II	XII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Ora l'onor potrem godere</i>					55
61	II	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Aiuto! Si desta un qualche scompiglio</i>	Allegro assai	D	4/4	2 vl, vla, bc [separate parts for 2 ob, 2 horn in D, 2 tr in D, bsn]	172
62	III	I	Rec.	Belinda, Albina	<i>Che vi par</i>					19
63	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					26
64	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					28
65	III	III	Aria	Albina (S)	<i>Dolce rimedio al core</i>	No tempo indication – Allegretto	A	3/4	2 ob, 2 vl, vla, bsn, vlc bc	78
66	III	IV	Rec.	Belinda	<i>Io più volte ho provato</i>					5

67	III	V	Rec.	Bellarosa, Armadoro, Pignone	<i>Bravo, me ne consolo</i>					22
68	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					19
69	III	VII	Rec.	Bellarosa	<i>Oh questo è pazzo vero</i>					20
70	III	VII	Cavatina	Giacinto (T)	<i>Alla pugna</i>	Allegretto	F	2/4	2 vl, vla, bc	20
71	III	VII	Rec.	Bellarosa, Giacinto	<i>Siete dunque disposto</i>					17
72	III	VII	Duetto	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Larghetto ma non molto, Allegretto	A	2/4, 3/8	2 ob, 2 vl, vla, bsn, bc	126
73	III	“Scena ultima”	Chorus	Chorus (SATB)	<i>Il famoso, il gran Saracca</i>	Allegro	C	6/8	2 horn, 2 tr, 2 ob, 2 vl, vla, timp, bsn, bc	36
74	III	“Scena ultima”	Rec.	Pignone, Saracca	<i>Venga alfin Bellarosa, e qui mi veda</i>					22
75	III	“Scena ultima”	Rec. acc.	Bellarosa, Pignone	<i>Aiutami Cupido</i>	Allegro	G	4/4	2 tr in C, timp, 2 horn in G, 2 ob, 2 vl, vla, timp, bsn, bc	9
76	III	“Scena ultima”	Rec.	Bellarosa, Albina, Belinda, Armadoro, Giacinto, Pignone, Saracca	<i>Di questa giostra il premio</i>					54
77	III	Finale	Ens.	Bellarosa (S), Albina (S),	<i>Bravi! Bravi! è meglio pace</i>	Allegro maestoso	F	2/2	2 vl, vla, bsn, bc; separate	113

				Belinda (S), Armadoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)					parts for 2 fl, 2 ob, 2 horn, 2 tr	
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Appendix B.3: Contents of Copy I-VIb (I-VIb CANNETI.IV.B.643)

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures
1	n/a	n/a	Sinfonia	Instrumental	Sinfonia	Allegro spiritoso	C	4/4	2 tr, 2 horn (in C), 2 fl, 2 ob, 2 vl, vla, 2 bsn, basso and vlc (bc)	105
2	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andantino	F	3/4	2 ob, 2 bsn, 2 vl, vla, bc	37
3	I	I	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					31
4	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegretto	B \flat	2/4	2 ob, 2 vl, 2 vla, bsn, bc	41
5	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					28
6	I	II	Aria	Belinda (S)	<i>Questa del sesso nostro</i>	Allegro spiritoso	G	4/4	2 horn in G, 2 ob, 2 vl, 2 vla, 2 bsn, bc	123
7	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					19
8	I	IV	Cavatina	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante maestoso	C	2/4	2 vl, vla, bsn, bc	56
9	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					19

10	I	V	Rec.	Bellarosa, Pignone	<i>(Ecco la mia diletta)</i>					44
11	I	V	Aria	Pignone (B)	<i>Figlia mia, se di marito</i>	Andante con moto	F	4/4, 6/8	2 horn in F, 2 ob, 2 vl, 2 vla, bsn, bc	125
12	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					35
13	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					17
14	I	VII	Aria	Bellarosa (S)	<i>Quel bel valor m'accende</i>	Allegro brioso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	109
15	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					23
16	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Ola! Perche coll'armi?</i>					39
17	I	IX	Aria	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro maestoso	E♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc	127
18	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					26
19	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle.</i>	Allegro assai	D	4/4	2 horn in D, 2 tr in D, 2 ob, 2 vl, 2 vla, bsn, bc	98
20	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					30
21	I	XI	Aria	Albina (S)	<i>Son fuori di me!</i>		A	2/4	2 vl, vla, 2 bsn, bc - no fl, no vlc	74
22	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					67

23	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto	F	3/4, 2/4, 3/4	2 horn in F, 2 fl, 2 vl, vla, 2 bsn, bc	113
24	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor cuorioso</i>					14
25	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					31
26	I	XV	Rec.	Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					21
27	I	XVI	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11
28	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16
29	I	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Con fonda aritmetica</i>	Andante maestoso	F	2/4	2 horn in F, 2 ob, 2 vl, vla, bc	255
30	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					27
31	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					36
32	II	III	Rec.	Albina	<i>Poss'io soffrir di più</i>					7

33	II	III	Cavatina	Giacinto (T)	<i>E viva Rosabella</i>	Allegro spiritoso	G	6/8	2 vl, vla, bc	50
34	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					48
35	II	III	Aria	Albina (S)	<i>Si vanta, si dice</i>	Allegro moderato	B \flat	4/4	2 ob, 2 vl, vla, 2 bsn, bc	112
36	II	IV	Rec. acc.	Giacinto	<i>Dunque Armidoro</i>				vlc, bsn, cb	21
37	II	IV	Cavatina	Saracca (B)	<i>Chi ha coraggio si vedrà</i>	Allegro	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	21
38	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parlate</i>					30
39	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro brioso	A	2/4, 3/4, 2/4	2 horn in D, 2 ob, 2 vl, vla, 2 bsn, bc	171
40	II	V	Rec.	Saracca	<i>Va pur pazzo sguaiato</i>					21
41	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso	B \flat	4/4	2 horn B[\flat] AND 2 tr in B[\flat] 2 ob, 2 vl, vla, bc	150
42	II	VI	Sinfonia for two orchestras, mvt. I	Instrumental		Non troppo allegro	D	2/2	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bsn, bc; Pit Orch: 2 vl, vla, 2 ob, 2 tr in D, bc	104
43	II	VI	Sinfonia for two	Instrumental		Adagio	A	3/4	vlc, 2 bsn, cb	24

			orchestr as, mvt. II							
44	II	VI	Sinfonia for two orchestr as, mvt. III	Instrumental			D	2/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr [in D], bc	82
45	II	VI	Rec.	Bellarosa	<i>Questi son d'Armidoro segnalati favori</i>					5
46	II	VI	Chorus	Armidoro (T), chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B♭	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B♭, 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, bc, tr in B♭ [separate part]	145
47	II	VI	Rec.	Bellarosa	<i>Viva, viva Armidoro</i>					8
48	II	VI	Chorus	Armidoro (T), chorus (SATB)	<i>Bell'aure che liete (reprise)</i>		B♭	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn [in B♭], 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, bc, tr in B♭ [separate part]	38
49	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					28

50	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che di tanti amanti ha tanta sete?</i>					38
51	II	VIII	Aria	Belinda (S)	<i>Mi pizzica, mi stuzzica</i>	Prestissimo	G	6/8	2 horn in G, 2 ob, 2 vl, vla, 2 bsn, bc	160
52	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					53
53	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>		D	2/4	2 vl, vla, bc	80
54	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					29
55	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	B♭	4/4	2 horn in E♭, 2 ob, 2 vl, 2 vla, 2 bsn, bc	100
56	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					13
57	II	XII	Minuet I	Instrumental		Ballabile	D	3/4	2 horn in D, 2 ob [horns and oboes not listed on first page], 2 vl, 2 vla, bsn, bc	40
58	II	XII	Rec.	Bellarosa, Giacinto, Pignone	<i>Se mi vuol favorir</i>					10
59	II	XII	Minuet II	Instrumental			B♭	3/4	2 horn in E♭, 2 ob, 2 vl, 2 vla, 2 bsn, bc	36
60	II	XII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Ora l'onor potrem godere</i>					55

61	II	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Aiuto! Si desta un qualche scompiglio</i>	Allegro assai	D	4/4	2 vl, vla, bc [separate parts for 2 ob, 2 horn in D and 2 tr in D, bsn]	172
62	III	I	Rec.	Belinda, Albina	<i>Che vi par</i>					19
63	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					26
64	III	II	Aria	Saracca (B)	<i>Vada, vada il trombettiere</i>	Allegro quasi presto	C	4/4	2 tr in C, 2 horn in G, 2 ob, 2 vl, vla, bsn, bc	66
65	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					28
66	III	III	Aria	Albina (S)	<i>Dolce rimedio al core</i>		A	3/4	2 ob, 2 vl, vla, 2 bsn, vlc solo, bc	78
67	III	IV	Rec.	Belinda	<i>Io più volte ho provato</i>					[5]
67 ²⁶ 268 con't	III	V	Rec.	Bellarosa, Armidoro, Pignone	<i>Bravo, me ne consolo</i>					[22] 27
68	III	V	Aria	Armidoro (T)	<i>Pien d'ardir costante e forte</i>	Allegro	B \flat	4/4	2 horn in B \flat , 2 ob, 2 vl, vla, bsn, bc	88
69	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					19

²⁶²⁶⁸ 'Io più volte ho provato' and 'Bravo, me ne consolo' are not divided into two separate recitatives as they are in A-Wn 1 and other sources.

70	III	VII	Rec.	Bellarosa	<i>Oh questo è pazzo vero</i>					20
71	III	VII	Cavatina	Giacinto (T)	<i>Alla pugna</i>	Allegretto	F	2/4	2 vl, vla, bc	20
72	III	VII	Rec.	Bellarosa, Giacinto	<i>Siete dunque disposto</i>					17
73	III	VII	Duetto	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Larghetto ma non molto, Allegretto	A	2/4, 3/8	2 ob, 2 vl, 2 vla, bsn, bc	126
74	III	“Scena ultima”	Chorus	Chorus (SATB)	<i>Il famoso, il gran Saracca</i>	Allegro	C	6/8	2 tr, 2 horn [different order for horn and tr than A-Wn 1], 2 ob, 2 vl, 2 vla, timp, 2 bsn, bc	36
75	III	“Scena ultima”	Rec.	Pignone, Saracca	<i>Venga alfin Bellarosa, e qui mi veda</i>					22
76	III	“Scena ultima”	Rec. acc.	Bellarosa, Pignone	<i>Aiutami Cupido</i>	Allegro	G	4/4	2 tr in C, 2 horn in G, 2 ob, 2 vl, 2 vla, timp [in a different order than A-Wn 1], bsn [same line as bc], bc	9
77	III	“Scena ultima”	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Di questa giostra il premio</i>					54

78	III	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Bravi! Bravi! è meglio pace</i>	Allegro maestoso	F	2/2	2 vl, 2 vla, 2 bsn, bc; separate parts for 2 fl, 2 ob, 2 horn in F, 2 tr [in F]	113
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Appendix B.4: Contents of Copy D-B (D-B Mus. ms. 19.305)

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures	Notes
1	n/a	n/a	Sinfonia	Instrumental	Sinfonia	Allegro spiritoso	C	4/4	2 tr, 2 horn in F [separate part], 2 ob, 2 fl [separate part], 2 vl, vla, bsn, bc	105	
2	I	I	Quartet	Armido-ro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andantino	F	3/4	2 horn, 2 ob, 2 bsn, 2 vl, 2 vla, bc	37	
3	I	I	Rec.	Armido-ro, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					31	
4	I	I	Quartet	Armido-ro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegretto	B♭	2/4	2 ob, 2 vl, vla, bsn, bc	41	
5	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					25	handwriting is different

6(I)	I	II	Aria	Belinda (S)	<i>Contro di quell'audace</i>	Allegro spiritoso	F	4/4	2 horn in F, 2 ob, 2 vl, vla, bsn, bc	123	handwriting is different; different key than other copies
6(II)	I	II	Aria	Belinda (S)	<i>Contro di quell'audace</i>	Allegro spiritoso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	123	handwriting is different; same key than other copies - alternate version for performance - upper right hand corner notation "3.2."
7	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					19	reutrn to original handwriting for D-Bsb
8	I	IV	Cavatina	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante maestoso	C	2/4	2 vl, vla, bsn, bc	56	
9	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					19	
10	I	V	Rec.	Bellarosa, Pignone	<i>(Ecco la mia diletta)</i>					44	

11	I	V	Aria	Pignone (B)	<i>Figlia mia, se di marito</i>	Andante con moto	F	4/4, 6/8	2 horn in F, 2 ob, 2 vl, vla, bsn, bc	125	
12	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					35	
13	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					17	
14(I)	I	VII	Acc. Rec.	Bellarosa	Cadenza: <i>Quel bel valor m'accende</i>	Allegro brioso	F			110	handwriting is different; labeled "aria" with note about the beginning being "in cadenza"; text matches following aria exactly
14(II)	I	VII	Aria	Bellarosa (S)	<i>Quel bel valor m'accende</i>	Allegro brioso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	109	back to original handwriting for D-Bsb
15	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					23	
16	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Ola! Perche coll'armi?</i>					39	

17	I	IX	Aria	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro maestoso	E♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc	127	
18	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					26 [+4 alt. mm.]	
19(I)	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle.</i>	Allegro assai	F	4/4	2 horn in F, 2 tr in F, 2 ob, 2 vl, vla, bsn, bc, vlc	108	handwriting is different
19(II)	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle.</i>	Allegro assai	D	4/4	2 horn in D, 2 tr in D, 2 ob, 2 vl, vla, bsn, bc, vlc	108	return to original handwriting for D-Bsb
20	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					30	
21	I	XI	Aria	Albina (S)	<i>Son fuori di me!</i>	Allegretto	A	2/4	2 vl, 2 fl, vla, bsn, vlc, bc	74	note before the start of the aria - “in cadenza”
22	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					68	
23	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto	F	3/4, 2/4, 3/4	2 horn in F, 2 fl, 2 vl, vla, 2 vlc, bsn, bc	113	

24	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor cuorioso</i>					14	
25	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					31	
26	I	XV	Rec.	Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					21	
27	I	XVI	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11	
28	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16	
29	I	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone	<i>Con fonda aritmetica</i>	Andante maestoso	F	2/4	2 horn in F, 2 ob, 2 vl, vla, bc	256	Bellarosa on her own line

				(B), Saracca (B)							
30	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					27	
31	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					36	
32	II	III	Rec.	Albina	<i>Poss'io soffrir di più</i>					7	
33	II	III	Cavatina	Giacinto (T)	<i>E viva Rosabella</i>	Allegro spiritoso	G	6/8	2 vl, 2 vla, bc	50	
34	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					48	
35	II	III	Aria	Albina (S)	<i>Si vanta, si dice</i>	Allegro moderato	B♭	4/4	2 ob, 2 vl, vla, 2 bsn, bc	112	
36	II	IV	Rec. acc.	Giacinto	<i>Dunque Armidoro</i>				vlc, bsn, cb	21	
37	II	IV	Cavatina	Saracca (B)	<i>Chi ha coraggio si vedrà</i>	Allegro	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	21	
38	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parate</i>					30	
39	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro brioso	A	2/4, 3/4, 2/4	2 horn in D, 2 ob, 2 vl, 2 vla, bsn, bc	171	

40	II	V	Rec.	Saracca	<i>Va pur pazzo sguaiato</i>					21	
41(I)	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso	D	4/4	2 horn in D, 2 ob, 2 vl, 2 vla, bc	142	handwriting is different
41(II)	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso	B \flat	4/4, 3/4	2 horn in B \flat , 2 tr in B \flat [parts not included until the section where they enter], 2 ob, 2 vl, 2 vla, bc	150	
42	II	VI-a	Sinfonia for two orchestras, mvt. I	Inst.		Allegro (non troppo crossed out)	D	2/2	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, 2 bsn, bc; Pit Orch: 2 vl, 2 vla, 2 ob, 2 tr in D, bc	104	
43	II	VI	Sinfonia for two orchestras, mvt. II	Inst.		Adagio	A	3/4	vlc, 2 bsn, cb	24	
44	II	VI	Sinfonia for two orchestras, mvt. III	Inst.			D	2/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bc; Pit Orch.: 2 vl, 2	82	

									vla, 2 ob, 2 tr in D, bc		
45	II	VI	Rec.	Bellarosa	<i>Questi son d'Armidoro segnalati favori</i>					5	
46	II	VI	Chorus	Armidoro (T), chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B♭	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B[♭], 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, bc [separate parts for 2 tr in B♭]	145	
47	II	VI	Rec.	Bellarosa	<i>Viva, viva Armidoro</i>					8	
48	II	VI	Chorus	Armidoro (T), chorus (SATB)	<i>Bell'aure che liete (reprise)</i>	Tempo di minuetto	B♭	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B[♭], 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, bc [separate parts for 2 tr in B♭]	39	Includes an alternate m. 1 and 2 on a separate page - pasted over original
49	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					28	
50	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che di tanti amanti</i>					38	

					<i>ha tanta sete?</i>						
51	II	VIII	Aria	Belinda (S)	<i>Il sangue già mi brulica</i>	Prestissimo	G	6/8	2 horn in G, 2 ob, 2 vl, vla, 2 bsn, bc	160	
52	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					53	
53	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>	Non troppo allegro	D	2/4	2 vl, vla, bc	80	
54	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					29	Order of pages interrupted by 51 (I)
55(I)	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	A	4/4	ob, bsn, bc	100	handwriting is different for half of this section, then goes to a section that matches handwriting of original D-B copyist; 51(I) labeled “aria” at the beginning; text matches following aria exactly

55(II)	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	B \flat	4/4	2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc	100	
56	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					13	begin roman numeral labels for scene numbers
57	II	XII	Minuet I	Instrumental		Ballabile	D	3/4	2 horn in D, 2 ob, 2 vl, vla, bsn, bc	40	
58	II	XII	Rec.	Bellarosa, Giacinto, Pignone	<i>Se mi vuol favorir</i>					10	
59	II	XII	Minuet II	Instrumental			B \flat	3/4	2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc	36	
60	II	XII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Ora l'onor potrem godere</i>					55	
61	II	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro	<i>Aiuto! Si desta un qualche scompiglio</i>	Allegro assai	D	4/4	2 vl, 2 vla, bc [separate parts for 2 ob, 2 horn, tr in D, bsn]	172	Bellarosa and Albina on the same line, Belinda has her own line

				(T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)							
62	III	I	Rec.	Albina, Belinda	<i>Che vi par</i>					19	scene number labels return to arabic numerals
63	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					26	
64	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					28	
65	III	III	Aria	Albina (S)	<i>Dolce rimedio al core</i>	Allegretto	A	3/4	2 fl, 2 vl, 2 vla, 2 bsn, vlc solo, bc	78	
66	III	IV	Rec.	Belinda	<i>Io più volte ho provato</i>					5	
67	III	V	Rec.	Bellarosa, Armidoro, Pignone	<i>Bravo, me ne consolo</i>					22	

68	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					19	
69	III	VII	Rec.	Bellarosa	<i>Oh questo è pazzo vero</i>					20	scene label says “Bellarosa e Giacinto” but Giacinto does not have any recit in this section
70	III	VII	Cavatina	Giacinto (T)	<i>Alla pugna</i>	Allegretto	F	2/4	2 vl, 2 vla, bc	20	
71	III	VII	Rec.	Bellarosa, Giacinto	<i>Siete dunque disposto</i>					17	
72	III	VII	Duetto	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Larghetto ma non molto, Allegretto	A	2/4, 3/8	2 ob, 2 vl, 2 vla, 2 bsn, bc	126	*optional section included
73	III	“Scena ultima”	Chorus	Chorus (SATB)	<i>Il famoso, il gran Saracca</i>	Maestoso	C	6/8	2 tr, 2 horn, 2 ob, 2 vl, 2 vla, timp, 2 bsn, bc	36	
74	III	“Scena ultima”	Rec.	Pignone, Saracca	<i>Venga alfin Bellarosa, e qui mi veda</i>					22	
75	III	“Scena ultima”	Rec. acc.	Bellarosa, Pignone	<i>Aiutami Cupido</i>	Allegro	G	4/4	2 tr in C, 2 horn in G, 2 ob, 2 vl, 2 vla, timp, bc	9	

76	III	VII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Di questa giostra il premio</i>					54	
77	III	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Bravi! Bravi! è meglio pace</i>	Allegro maestoso	F	2/2	2 vl, 2 vla, 2 bsn, bc, separate parts: 2 fl, 2 ob, 2 horn in F, 2 tr [in F]	113	Bellarosa and Albina on the same line, Bellinda on her own line

Appendix B.5: Contents of Copy D-DI (D-DI Mus. 3796-F-5)

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures
1	n/a	n/a	Sinfonia	Instrumental	Sinfonia	Allegro spiritoso	C	4/4	2 tr, 2 horn in F, 2 ob, 2 fl, 2 vl, 2 vla, bsn, bc	105
2	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andantino	F	3/4	2 horn in F, 2 ob, 2 bsn, 2 vl, 2 vla, bc	37
3	I	I	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					31
4	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegretto	B♭	2/4	2 ob, 2 vl, 2 vla, bsn, bc	41
5	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					25
6	I	II	Aria	Belinda (S)	<i>Contro di quell'audace</i>	Allegro spiritoso	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	123
7	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					19
8	I	IV	Cavatina	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante maestoso	C	2/4	2 vl, vla, bsn, bc	56
9	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					19

10	I	V	Rec.	Bellarosa, Pignone	<i>(Ecco la mia diletta)</i>					44
11	I	V	Aria	Pignone (B)	<i>Figlia mia, se di marito</i>	Andante con moto	F	4/4, 6/8	2 horn in F, 2 ob, 2 vl, 2 vla, bsn, bc	119
12	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					35
13	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					17
14	I	VII	Aria	Bellarosa (S)	<i>Quel bel valor m'acende</i>	Allegro brioso	G	4/4	2 horn in G, 2 ob, 2 vl, 2 vla, bsn, bc	109
15	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					23
16	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Olà, perché coll'armi</i>					39
17	I	IX	Aria	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro maestoso	E♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc	127
18	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					26
19	I	X	Aria	Saracca (B)	<i>Tagliar braccia? Bagatelle.</i>	Allegro assai	D	4/4	2 horn in D, 2 tr in D, 2 ob, 2 vl, vla, bsn, vlc, bc	108
20	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					30
21	I	XI	Aria	Albina (S)	<i>Son fuori di me!</i>	Allegretto	A	2/4	2 vl, 2 fl, vla, 2 bsn, 2 vlc, bc	74

22	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					67
23	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto, Allegretto, Larghetto, Allegretto	F	3/4, 2/4, 3/4, 2/4	2 horn in F, 2 fl, 2 vl, vla, bsn, bc	113
24	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor curioso</i>					14
25	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					31
26	I	XV	Rec.	Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					21
27	I	XVI	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11
28	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16
29	I	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S),	<i>Con fonda aritmetica</i>	Andante maestoso, Allegro,	F	2/4, 6/8, 4/4	2 horn in F, 2 ob, 2 vl, 2 vla, bc	255

				Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)		Allegro assai				
30	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					27
31	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					36
32	II	III	Rec.	Albina	<i>Poss'io soffrir di più</i>					7
33	II	III	Cavatina	Giacinto (T)	<i>E viva Rosabella</i>	Allegro spiritoso	G	6/8	2 vl, vla, bc	50
34	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					48
35	II	III	Aria	Albina (S)	<i>Si vanta, si dice</i>	Allegro moderato	B♭	4/4	2 ob, 2 vl, vla, 2 bsn, bc	112
36	II	IV	Rec. acc.	Giacinto	<i>Dunque Armidoro</i>				vlc, bsn, cb	21
37	II	IV	Cavatina	Saracca (B)	<i>Chi ha coraggio si vedrà</i>	Allegro	G	4/4	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	21
38	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parlate</i>					30
39	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro brioso, Minuetto, Allegro	A	2/4, 3/4, 2/4	2 horn in D, 2 ob, 2 vl, vla, bsn, bc	171
40	II	V	Rec.	Saracca	<i>Va pur pazzo sguaiato</i>					21

41	II	V	Aria	Saracca (B)	<i>Questi amanti affettati e svenevoli</i>	Andante maestoso, Allegro assai	B \flat	4/4, 3/4	2 horn in B[\flat], 2 ob, 2 vl, vla, bc	150
42	II	VI	Sinfonia for two orchestr as, mvt. I	Instrumental			D	4/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bsn, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 vlc, 2 tr in D, bc	104
43	II	VI	Sinfonia for two orchestr as, mvt. II	Instrumental		Adagio	A	3/4	vlc, 2 bsn, cb	27
44	II	VI	Sinfonia for two orchestr as, mvt. III	Instrumental			D	2/4	Onstage Orch.: 2 vl, 2 fl, 2 horn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr, bc	82
45	II	VI	Rec.	Bellarosa	<i>Questi son d'Armido ro se gnalati favo ri</i>					5
46	II	VI	Chorus	Armido ro (T), chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B \flat	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B[\flat], 2 fag, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr in B[\flat], bc	145
47	II	VI	Rec.	Bellarosa	<i>Viva, viva Armido ro</i>					8

48	II	VI	Chorus	Armidoro (T), chorus (SATB)	<i>Bell'aure che liete</i>	Tempo di minuetto	B♭	3/4	Onstage Orch.: 2 vl, 2 fl, 2 horn in B[♭], 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr in B[♭], bc	39
49	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					28
50	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che di tanti amanti ha tanta sete?</i>					38
51	II	VIII	Aria	Belinda (S)	<i>Il sangue già mi brulica</i>	Prestissimo	G	6/8	2 horn in G, 2 ob, 2 vl, vla, bsn, bc	160
52	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					53
53	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>	Non troppo allegro	D	2/4	2 vl, vla, bc	80
54	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					29
55	II	X	Aria	Bellarosa (S)	<i>Benedetti sian gli amanti</i>	Allegro	B♭	4/4	2 horn in E♭, 2 ob, 2 vl, vla, 2 bsn, bc	100
56	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					13
57	II	XII	Minuet I	Instrumental		Ballabile	D	3/4	2 horn in D, 2 ob, 2 vl, vla, bsn, bc	40
58	II	XII	Rec.	Bellarosa, Giacinto, Pignone	<i>Se mi vuol favorir</i>					10
59	II	XII	Minuet II	Instrumental		Ballabile	B♭	3/4	2 horn in E♭, 2 ob, 2 vl, vla, 2 bsn, bc	36

60	II	XII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Ora l'onor potrem godere</i>					55
61	II	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Aiuto! Si desta un qualche scompiglio</i>	Allegro assai, Allegro	D	4/4, 2/4	2 ob, 2 horn in D, 2 bsn, 2 vl, vla, bc	172
62	III	I	Rec.	Belinda, Albina	<i>Che vi par</i>					19
63	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					26
64	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					28
65	III	III	Aria	Albina (S)	<i>Dolce rimedio al core</i>	Allegretto	A	3/4	2 fl, 2 vl, vla, bsn, vlc solo, bc	78
66	III	IV	Rec.	Belinda	<i>Io più volte ho provato</i>					5

67	III	V	Rec.	Bellarosa, Armidoro, Pignone	<i>Bravo, me ne consolo</i>					22
68	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					19
69	III	VII	Rec.	Bellarosa	<i>Oh questo è pazzo vero</i>					20
70	III	VII	Cavatina	Giacinto (T)	<i>Alla pugna</i>	Allegretto	F	2/4	2 vl, vla, bc	20
71	III	VII	Rec.	Bellarosa, Giacinto	<i>Siete dunque disposto</i>					17
72	III	VII	Duetto	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Larghetto ma non molto, Allegretto	A	2/4, 3/8	2 ob, 2 vl, vla, 2 bsn, bc	134
73	III	“Scena ultima ”	Chorus	Chorus (SATB)	<i>Il famoso, il gran Saracca</i>	Maestoso	C	6/8	2 tr, 2 horn, 2 ob, 2 vl, vla, timp, bsn, bc	36
74	III	“Scena ultima ”	Rec.	Pignone, Saracca	<i>Venga alfin Bellarosa, e qui mi veda</i>					22
75	III	“Scena ultima ”	Rec. acc.	Bellarosa, Pignone	<i>Aiutami Cupido</i>	Allegro	G	4/4	2 tr in C, 2 horn in G, 2 ob, 2 vl, vla, timp, bc	9
76	III	VII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Di questa giostra il premio</i>					54

77	III	Finale	Ens.	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B), Chorus (SATB)	<i>Bravi! Bravi! è meglio pace</i>	Allegro maestoso	F	2/2	2 fl, 2 ob, 2 horn in F, 2 tr, 2 vl, vla, bsn, bc	106
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Appendix B.6: Contents of Galuppi's *La calamita de' cuori*, Manuscript Source (A-Wn Mus. Hs. 18058)

No.	Act	Scene	Type	Personnel	Title	Tempo	Key	Time Sig.	Instrumentation	Measures
1	n/a	n/a		Instrumental	Sinfonia, part I	Allegro molto	G	3/4	2 vl, vla, 2 ob, 2 horn in G, bc	116
2	n/a	n/a		Instrumental	Sinfonia, part II	Andante	C	2/4	2 vl, vla, 2 ob, bc	30
3	n/a	n/a		Instrumental	Sinfonia, part III	Allegro	G	3/8	2 vl, vla, 2 ob, 2 horn in G, bc	62
4	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bell'idolo d'amore</i>	Andante	g	2/4	2 vl, 2 ob, vla, bc	29
5	I	I	Rec.	Armidoro, Giacinto, Pignone, Saracca	<i>Amor, tu che ricovri</i>					32
6	I	I	Quartet	Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Bel nume Cupido di te già mi fido</i>	Allegro	D	3/4	2 horn in D, 2 vl, vla, bc	42
7	I	II	Rec.	Albina, Belinda	<i>Udiste? Sì, purtroppo</i>					28
8	I	II	Aria	Belinda (S)	<i>Questa del sesso nostro</i>	Allegro	B♭	3/4	2 vl, vla, bc	112
9	I	III	Rec.	Albina	<i>Dura cosa è l'amor</i>					21
10	I	III	Aria - da capo	Albina (S)	<i>Se il foco mi accende d'amor</i>	Allegro	A	2/4	2 vl, vla, bc	182
11	I	IV	Aria	Bellarosa (S)	<i>Donne belle che bramate</i>	Andante	C	2/4	2 vl, vla, 2 fl, 2 horn in C, bc	74

12	I	IV	Rec.	Bellarosa	<i>In verità, quando ci penso, io rido</i>					18
13	I	V	Rec.	Bellarosa, Pignone	<i>Ecco la mia diletta</i>					44
14	I	V	Aria	Pignone (B)	<i>Figlia badate à me</i>		D	3/4	2 vl, vla, bc	103
15	I	VI	Rec.	Bellarosa, Saracca	<i>Costui per dir il vero</i>					37
16	I	VII	Rec.	Bellarosa, Armidoro, Saracca	<i>E tal io bramo</i>					26
17	I	VII	Aria	Bellarosa (S)	<i>Maledetta gelosia</i>			2/4, 6/8, 2/4, 6/8, 2/4	2 vl, vla, bc	126
18	I	VII	Aria	Bellarosa (S)	<i>Voglio stare in allegria</i>	Andante	F	2/4	2 vl, vla, bc	142
19	I	VIII	Rec.	Armidoro, Saracca	<i>Ma voi, che pretendete</i>					24
20	I	IX	Rec.	Albina, Armidoro, Saracca	<i>Ola! Perche coll'armi?</i>					37
21	I	IX	Aria - da capo	Armidoro (T)	<i>Serbar fede a un cor fedele</i>	Andante	e	3/4, 3/8, 3/4	2 vl, vla, bc	150
22	I	X	Rec.	Albina, Saracca	<i>Misera me!</i>					28
23	I	X	Aria	Saracca (B)	<i>Tagliar bracci, bagatelle</i>	Presto	B♭	4/4	2 vl, vla, bc	96

24	I	XI	Rec.	Bellarosa, Albina	<i>È tanto il mio dolor che non ascolto</i>					32
25	I	XII	Rec.	Bellarosa, Giacinto	<i>Queste donne, io lo so, m'odiano tutte</i>					70
26	I	XII	Aria	Giacinto (T)	<i>Recipe di quelli occhi</i>	Larghetto, Allegro, Larghetto, Allegro	A	3/4, 6/8, 3/4, 6/8	2 vl, vla, bc	133
27	I	XIII	Rec.	Bellarosa	<i>Costui, per dire il vero, è un certo umor cuorioso</i>					14
28	I	XIV	Rec.	Belinda, Saracca	<i>Perfido, indegno</i>					32
29	I	XV	Rec.	Belinda, Giacinto, Pignone, Saracca	<i>Che diavol di fracasso</i>					17
30	I	XVI	Rec.	Giacinto, Pignone, Saracca	<i>Per invidia favella</i>					11
31	I	XVII	Rec.	Bellarosa, Giacinto, Pignone, Saracca	<i>(Intesi quanto basta)</i>					16
32	I	XVII	Quartet	Bellarosa (S), Giacinto (T), Pignone (B), Saracca (B)	<i>Pensiamoci un poco, troviamoci il loco</i>	Allegro con molto	F	2/4, 3/4, 6/8	2 vl, vla, 2 ob, bc	222

33	II	I	Rec.	Armidoro	<i>Ho inteso, ho letto a chiare note</i>					26
34	II	II	Rec.	Albina, Armidoro	<i>Alfin v'ho ritrovato</i>					37
35	II	III	Rec.	Albina, Giacinto	<i>Poss'io soffrir di più</i>					5
36	II	III	Aria	Giacinto (T)	<i>E viva Rosabella</i>		G	6/8	2 vl, vla, bc	28
37	II	III	Rec.	Albina, Giacinto	<i>Voi pur siete invaghito</i>					50
38	II	III	Aria - da capo	Albina (S)	<i>Si vanta, si dice</i>	Allegro con moto	C	2/4		140
39	II	IV	Rec.	Giacinto	<i>Dunque Armidoro</i>					9
40	II	IV	Aria	Saracca	<i>Chi ha coraggio si vedrà</i>	Allegro	C	2/4	2 vl, vla, bc	21
41	II	IV	Rec.	Giacinto, Saracca	<i>Di qual premio parlate</i>					29
42	II	IV	Aria	Giacinto (T)	<i>Se si tratta di cantar</i>	Allegro	B♭	6/8	2 vl, vla, bc	133
43	II	V	Rec.	Saracca	<i>Dir à lui si potrebbe</i>					11
44	II	V	Aria	Saracca (B)	<i>Con la femina faccio così</i>		G	2/4	2 vl, vla, 2 ob, 2 horn in G, bc	158
45	II	VI		Instrumental		Allegro	D	4/4, 3/4, 2/4	2 vl, vla, 2 horn in D, bc	129
46	II	VI	Rec.	Bellarosa	<i>Questi son d'Armidoro segnalati favori</i>					4
47	II	VI	Serenata (Chorus)	Soloist, Chorus [SATB]	<i>Bell'aure che liete</i>	Allegro	F	3/4	2 vl, vla, 2 horn in F, bc	188
48	II	VI	Rec.	Bellarosa	<i>Viva, viva Armidoro</i>					8

49	II	VI	Chorus	Soloist, Chorus [SATB]	<i>Nel seno Armidoro conserva il tesoro di fede</i>	Allegro	F	3/4	2 vl, vla, 2 horn in F, bc	18
50	II	VII	Rec.	Belinda, Pignone	<i>Signor Pignone caro</i>					49
51	II	VIII	Rec.	Bellarosa, Belinda, Pignone	<i>Chi è che d'innamorati ha tanta sete?</i>					40
52	II	VIII	Aria	Belinda (S)	<i>Mi pizzica, mi stuzzica</i>		C	6/8	2 vl, vla, bc	113
53	II	IX	Rec.	Bellarosa, Pignone	<i>In verità colei</i>					56
54	II	IX	Aria	Pignone (B)	<i>Zitto, che non si senta</i>	Allegro non tanto	F	3/8	2 vl, vla, bc	133
55	II	X	Rec.	Bellarosa, Armidoro	<i>Oh sì, che starei fresca</i>					27
56	II	X	Aria	Bellarosa (S)	<i>Bella cosa è far l'amore</i>	Andante	d	2/4, 6/8, 2/4, 6/8	2 vl, vla, bc	118
57	II	XI	Rec.	Armidoro	<i>Motivo ho di sperar</i>					12
58	II	XI	Aria - da capo	Armidoro (T)	<i>Sperar il caro porto</i>	Allegro assai	G	4/4	2 vl, vla, 2 ob, 2 horn in G, bc	139
59	II	XII	Rec.	Bellarosa, Belinda, Giacinto, Pignone, Saracca	<i>In verità son stanca</i>					72

60	II	XII	Quintet	Bellarosa (S), Belinda (S), Giacinto (T), Pignone (B), Saracca (B)	<i>Signora Marchesa, Signora Contessa</i>		bm, em EM	3/4, 4/4, 3/8, 2/4	2 vl, vla, 2 horn in G, bc	186
61	III	I	Rec.	Albina, Belinda	<i>V'assicuro ch'ho detto</i>					14
62	III	II	Rec.	Albina, Belinda, Saracca	<i>Alla piazza, alla piazza, allo steccato</i>					27
63	III	II	Aria	Saracca	<i>Vada, vada il trombettiere</i>	Allegro molto	D	4/4	2 vl, vla, 2 ob, 2 tr in D, bc	63
64	III	III	Rec.	Albina, Belinda	<i>Avrei piacere, che nello steccato</i>					27
65	III	III	Aria - da capo	Albina (S)	<i>Dolce rimedio al core</i>	Andantino	G	3/8	2 vl, vla, 2 fl, 2 horn in G, bc	154
66	III	IV	Rec.	Belinda, Armidoro	<i>Io più volte ho provato</i>					19
67	III	IV	Aria	Belinda (S)	<i>Noi altre femine</i>	Andante	B♭	3/8	2 vl, vla, bc	113
68	III	V	Rec.	Bellarosa, Armidoro, Pignone	<i>Lo conosco, lo so</i>					28
69	III	V	Aria - da capo	Armidoro (T)	<i>Begl'astri lucenti dell'idolo amato</i>	Allegro, Andante	E♭	3/4, 2/4	2 vl, vla, 2 fl, 2 horn in G, bc	143
70	III	VI	Rec.	Bellarosa, Pignone	<i>E voi signor Pignone</i>					20
71	III	VII	Rec.	Bellarosa, Giacinto	<i>Oh questo è pazzo vero</i>					20
72	III	VII	Acc. rec.	Giacinto (T)	<i>Alla pugna</i>		E	6/8	2 vl, vla, bc	23

73	III	VII	Rec.	Bellrosa	<i>Siete dunque disposto</i>					48
74	III	VII	Duet	Bellarosa (S), Giacinto (T)	<i>Ho nel core un non so che</i>	Andante, Allegro, Andantino, Allegro	F	2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8	2 vl, vla, 2 ob, 2 horn in F, bc	165
75	III	VIII	Rec.	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	<i>Chi è che resister possa</i>					77
76	III	VIII	Chorus	Bellarosa (S), Albina (S), Belinda (S), Armidoro (T), Giacinto (T), Pignone (B), Saracca (B)	<i>Torna amor nel nostro petto</i>		D	3/8	2 vl, vla, bc	65

Appendix C.1: Variant Readings Between Salieri's Autograph Score for *La calamita de' cuori* (A-Wn 1) and Copy A-Wn 2

Bar	System	Beat	Difference
No. 1, Act I - Sinfonia			
1-105	fl, horn		A-Wn 1: flute and horn parts separated from rest of ensemble; A-Wn 2: flute and horn included in full score
24, 28	vln II	3	A-Wn 1: all four sixteenth notes slurred; A-Wn 2: second, third, and fourth sixteenth notes slurred only
25	vln II	1	A-Wn 1: no slur between two eighth notes; A-Wn 2: two eighth notes slurred
33	horn II	2	A-Wn 1: quarter note on D5; A-Wn 2: quarter note on C5
47	vla, solo cello	1-4	A-Wn 1: slur over entire measure; A-Wn 2: beats 1 and 2 slurred, beats 3 and 4 slurred individually
51	vln I, II	1-4	A-Wn 1: slur over entire measure; A-Wn 2: no articulation marking
64	tr II	1	A-Wn 1: quarter note on E4; A-Wn 2: quarter note on G4
95	vln I, II	4	A-Wn 1: no articulation marking on sixteenth notes on second half of beat 4; A-Wn 2: sixteenth notes on second half of beat 4 slurred
97	vln I, II, vla, bc	1-4	A-Wn 1: slur over entire measure; A-Wn 2: beats 1 and 2 slurred as a single group, beats 3 and 4 slurred as a single group
99	vln I, II, vla, bc	1-4	A-Wn 1: slur over entire measure; A-Wn 2: beats 1 and 2 slurred as a single group, beats 3 and 4 slurred individually
100	vln I, II	1-4	A-Wn 1: slur over entire measure; A-Wn 2: beats 1 and 2 slurred as a single group, beats 3 and 4 slurred as a single group
103	vln II	2	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes marked staccato

No. 2, Act I, Scene I - Quartet: <i>Bell'idolo d'amore</i> (Armidoro, Giacinto, Saracca, Pignone)			
1	vln I, II	1-3	A-Wn 1: slur over eighth notes only; A-Wn 2: slur over entire measure
11	ob I, II, bsn I, II, vln I, II	1-3	A-Wn 1: slur over eighth notes only; A-Wn 2: slur over entire measure
14	ob II, bsn II	1-2	A-Wn 1: slur from beat 1 to 2; A-Wn 2: no articulation marking
22	vln I	2-3	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: no articulation marking
No. 3, Act I, Scene I - Recitative: <i>Amor, tu che ricovri</i> (Armidoro, Giacinto, Saracca, Pignone)			
n/a			
No. 4, Act I, Scene I - Quartet: <i>Bel nume Cupido di te già mi fido</i> (Armidoro, Giacinto, Saracca, Pignone)			
2	ob II	1-2	A-Wn 1: slur over all notes in measure; A-Wn 2: no articulation marking
4	vln II	1-2	A-Wn 1: slur over all notes in measure; A-Wn 2: no articulation marking
6	ob II	1-2	A-Wn 1: slur from beat 1 to eighth note on first half of beat 2; A-Wn 2: no articulation marking
16	ob I	1-2	A-Wn 1: slur from beat 1 to eighth note on first half of beat 2; A-Wn 2: no articulation marking
21	vln II	1-2	A-Wn 1: slur over all notes in measure; A-Wn 2: no articulation marking
No. 5, Act I, Scene II - Recitative: <i>Udiste? Sì, purtroppo</i> (Albina, Belinda)			
19	bc	4	A-Wn 1: no extra markings in measure; A-Wn 2: figured bass indication included
No. 6, Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
33	vla	2-3	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking
34	vla	1-2	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking
55	vln I, II, vla	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking

60	vln I, II, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
67-69	bc	4, 1-4	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking
86	bsn	1	A-Wn 1: no dynamic marking; A-Wn 2: fortepiano dynamic marking
95	vln I	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
No. 7, Act I, Scene III - Recitative: <i>Dura cosa è l'amor</i> (Albina)			
n/a			
No. 8, Act I, Scene IV - Cavatina: <i>Donne belle che bramate</i> (Bellarosa)			
34	vln II	1-2	A-Wn 1: sixteenth notes marked staccato; A-Wn 1: no articulation marking
No. 9, Act I, Scene IV - Recitative: <i>In verità, quando ci penso, io rido</i> (Bellarosa)			
n/a			
No. 10, Act I, Scene V - Recitative: <i>Ecco la mia diletta</i> (Bellarosa, Pignone)			
n/a			
No. 11, Act I, Scene V - Aria: <i>Figlia mia, se di marito</i> (Pignone)			
20	ob I, II	2	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
20	vln II	2-4	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: no articulation marking
27	vln I, II	2	A-Wn 1: slur over all four sixteenth notes; A-Wn 2: no articulation marking
28	vln I	2	A-Wn 1: slur over all four sixteenth notes; A-Wn 2: slur over first two sixteenth notes of group of four, no articulation marking over last two sixteenth notes
77-80	vln I	1-4, 1-2	A-Wn 1: groups of four eighth notes marked first two slurred, second two staccato; A-Wn 2: no articulation marking
90	vla	4-6	A-Wn 1: slur over group of three eighth notes; A-Wn 2: no articulation marking
102-107	vln I	1-6	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking

115	vln I, II, bc	4-6	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking
No. 12, Act I, Scene VI - Recitative: <i>Costui per dir il vero</i> (Bellarosa, Saracca)			
n/a			
No. 13, Act I, Scene VII - Recitative: <i>E tal io bramo</i> (Bellarosa, Armidoro, Saracca)			
n/a			
No. 14, Act I, Scene VII - Aria: <i>Quel bel valor m'accende</i> (Bellarosa)			
6	bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
10	vln I, II	3-4	A-Wn 1: sixteenth+eighth+sixteenth-note figure marked staccato; A-Wn 2: no articulation marking
10	Bellarosa - stage directions	3	A-Wn 1: indication that Bellarosa should sing to Saracca; A-Wn 2: no stage direction
10	bc	3	A-Wn 1: fortissimo dynamic marking; A-Wn 2: no dynamic marking
11	vln I	2	A-Wn 1: no articulation marking; A-Wn 2: slur over sixteenth note run
26	bc	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
28	vla	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
44	vla, bc	2, 3	A-Wn 1: forte dynamic marking on beat 2, piano dynamic marking on beat 3; A-Wn 2: no dynamic markings
45	vla, bc	2	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
55	vln I, II	1-2	A-Wn 1: quarter notes marked staccato; A-Wn 2: no articulation marking
55-56	vln II	4-2	A-Wn 1: slur from beat 4 of m. 55 to beat 2 of m. 56; A-Wn 2: no articulation marking
60	ob I, II, vla	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
61	vla, bc	4	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
62	vla, bc	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
64	vla	1-4	A-Wn 1: no articulation marking; A-Wn 2: slur over entire measure

65	ob I, II	2	A-Wn 1: sixteenth notes slurred in groups of two; A-Wn 2: no articulation marking over sixteenth notes
65-67	vln II	4, 1-4	A-Wn 1: repeated double stops, E4/C4, dotted eighth sixteenth-note rhythmic pattern, independent from vln I; A-Wn 2: indication that vln II should play the same part as vln I, running sixteenth notes in a dotted eighth+sixteenth note pattern
66-67	horn I, II	1-4	A-Wn 1: whole rests in both measures (quarter notes and quarter rests cancelled out); A-Wn 2: m. 66 - quarter note, quarter rest pattern (D5), m. 66 - quarter notes (D5), quarter rest, half rest
66-67	vla, bsn, bc	1-4	A-Wn 1: repeated quarter notes (cancelled rests in vla and bsn parts); A-Wn 2: quarter note, quarter rest pattern
68	vln I, II	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
73-74	Bellarosa - vocal line	4-1	A-Wn 1: no tie from m. 73 to m. 74; A-Wn 2: tie from beat 4 of m. 73 to beat 1 of m. 74
78	vla	3	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
79	vla	3	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
80	vln II	3-4	A-Wn 1: quarter notes marked staccato; A-Wn 2: no articulation marking
95	vln II	1-2	A-Wn 1: G4 (indication that this note has been corrected from an earlier marking); A-Wn 2: B5
95	vla	1-2	A-Wn 1: B4 (indication that this note has been corrected from an earlier marking); A-Wn 2: G3
99	bc	3	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
100	vla, bc	3-4	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes marked staccato
102	vln I	1-2	A-Wn 1: sixteenth notes slurred in groups of two; A-Wn 2: no articulation marking over sixteenth notes
103	vla	1	A-Wn 1: fortissimo dynamic marking; A-Wn 2: no dynamic marking
103	Bellarosa - vocal line	1-2	A-Wn 1: no articulation marking; A-Wn 2: slur over beats 1 and 2

104-06	vln I, II, vla	1-4	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: no articulation marking
No. 15, Act I, Scene VIII - Recitative: <i>Ma voi, che pretendete</i> (Armidoro, Saracca)			
n/a			
No. 16, Act I, Scene IX - Recitative: <i>Ola! Perche coll'armi?</i> (Albina, Armidoro, Saracca)			
n/a			
No. 17, Act I, Scene IX - Aria: <i>Sperar il caro porto</i> (Armidoro)			
34	ob II	1	A-Wn 1: quarter note on G4; A-Wn 2: quarter note on Eb4
77	vln I	2-3	A-Wn 1: half note on C5; 2 A-Wn: quarter note on C5, quarter rest
81	ob II	1-2	A-Wn 1: no staccato markings on eighth notes; A-Wn 2: staccato markings on eighth notes
82	ob I	1-2	A-Wn 1: staccato markings on eighth notes; A-Wn 2: no staccato markings on eighth notes
83	vln I	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
106-07	cor II, ob I	4-1	A-Wn 1: tie from beat 4 of m. 106 to beat 1 of m. 107; A-Wn 2: no tie between measures
125	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: piano dynamic marking
No. 18, Act I, Scene X - Recitative: <i>Misera me!</i> (Albina, Saracca)			
n/a			
No. 19, Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
31	vla	2	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
31	bc	4	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking

34	vln I	1-2	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure on beats 1 and 2, dotted eighth tied to the sixteenth; A-Wn 2: four quarter notes (copyist oversight in not adding barring, dots, and articulation)
34	vln I, II	3-4	A-Wn 1: staccato markings over quarter notes; A-Wn 2: no articulation markings
39	vln I, II, vla	1-2	A-Wn 1: four eighth notes, F#4, E4, F#4, D4; A-Wn 2: quarter note, F#4, quarter rest
65-67	vln I	1-4	A-Wn 1: m. 65, four staccato quarter notes (C-sharp5), m. 66 four quarter notes with grace-note figures (B5), m. 67, four staccato quarter notes (C#5); A-Wn 2: quarter note followed by three beats of two thirty-second notes+dotted eighth-note figure in all three measures
68	vln I	1	A-Wn 1: quarter note with grace notes preceeding it; A-Wn 2: two thirty seconds+dotted eighth-note rhythmic figure
74-83	all	1-4	A-Wn 1: these measures have been cancelled out; A-Wn 2: the music in the cancelled measures of A-Wn 1 appears in A-Wn 2 intact
No. 20, Act I, Scene XI - Recitative: <i>È tanto il mio dolor che non ascolto</i> (Bellarosa, Albina)			
n/a			
No. 21, Act I, Scene XI - Acc. Rec. (Listed as “Aria”): <i>Son fuori di me!</i> (Albina)			
62, 63	Albina - vocal line	1	A-Wn 1: slur between the two eighth notes of beat 1; A-Wn 2: no articulation marking
No. 22, Act I, Scene XII - Recitative: <i>Queste donne, io lo so, m'odiano tutte</i> (Bellarosa, Giacinto)			
52-53	bc	1-4	A-Wn 1: m. 52 is a half measure, followed by a full measure making up m. 53; A-Wn 2: m. 52 is a full measure, followed by a half measure making up m. 53 - the barring of the half measure is different in the two sources, but the notes and rhythms are all identical

No. 23, Act I, Scene XII - Aria: <i>Recipe di quelli occhi</i> (Giacinto)			
6	Giacinto - vocal line	1	A-Wn 1: two eighth notes (G \sharp 4); A-Wn 2: grace note followed by an eighth note+two sixteenth notes (G \sharp 4, F \sharp 4. G \sharp 4)
8	vln II	3	A-Wn 1: quarter note, C4; A-Wn 2: sixteenth rest+three sixteenth notes (A5-G4-F4), slur over sixteenth notes
8	vla, bc	3	A-Wn 1: quarter note, a4; A-Wn 2: quarter rest
9	vln I	1	A-Wn 1: slur over two eighth notes on beat 1; A-Wn 2: no articulation marking
9	vln II	1	A-Wn 1: dotted quarter note, D4; A-Wn 2: two eighth notes, F4, E4
14	horn II	2-3	A-Wn 1: slur over two eighth notes on beat 2; A-Wn 2: no articulation marking
57	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: piano dynamic marking
60-61	vln II	3-1	A-Wn 1: slur from the quarter note on beat 3 of m. 60 to first sixteenth note in four-note group making up beat 1 of m. 61; A-Wn 2: no articulation marking between measures
61	vln II	1	A-Wn 1: slur over second, third, and fourth sixteenth notes on beat 1; A-Wn 2: no articulation marking
102	vln II	1-2	A-Wn 1: slur between quarter note on beat 1 and first eighth note on beat 2; A-Wn 2: no articulation marking
109	bc	1-2	A-Wn 1: eighth notes marked staccato; A-Wn 2: no articulation marking
No. 24, Act I, Scene XIII - Recitative: <i>Costui, per dire il vero, è un certo umor cuorioso</i> (Bellarosa)			
n/a			
No. 25. Act I, Scene XIV - Recitative: <i>Perfido, indegno</i> (Belinda, Saracca)			
n/a			
No. 26, Act I, Scene XV - Recitative: <i>Che diavol di fracasso</i> (Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
n/a			

No. 27, Act I, Scene XVI - Recitative: <i>Per invidia favella</i> (Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 28, Act I, Scene XVII - Recitative: <i>(Intesi quanto basta)</i> (Bellarosa, Giacinto, Pignone, Saracca)			
n/a			
No. 29, Act I, Finale - Ensemble: <i>Con fonda aritmetica</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
22	vln II	1-2	A-Wn 1: slur over first three eighth notes in measure; A-Wn 2: no articulation marking
33	vla	1-2	A-Wn 1: slur from quarter note on beat 1 to quarter note on beat 2; A-Wn 2: no articulation marking
34	horn I, II	1-2	A-Wn 1: four eighth notes; A-Wn 2: half note - same pitches in both sources, difference in rhythm, half note is notated in A-Wn 1 and cancelled to be replaced by eighth notes
37	horn I, II	1	A-Wn 1: eighth note and two sixteenth notes; A-Wn 2: quarter note - same pitches in both sources
39	horn I, II	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
39	ob I, II	1	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
53	vln II	1-2	A-Wn 1: sixteenth note+three eighth notes+sixteenth-note rhythm, F \sharp 4; A-Wn 2: eighth note+quarter note+eighth note rhythm, F \sharp 4
57	vln I, II	1-2	A-Wn 1: beat 1, four sixteenth notes, beat 2, two eighth notes; A-Wn 2: beat 1, eighth note+eighth rest, beat 2, eighth note+two sixteenth notes
58	vln I, II	1	A-Wn 1: four sixteenth notes; A-Wn 2: eighth note+two sixteenth notes
63	vln I	2	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: sixteenth notes marked staccato, slur included over first two sixteenth notes of four-note group
77	bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
78	bc	1	A-Wn 1: pianissimo dynamic marking; A-Wn 2: no dynamic marking

89	vln I, II	1-2	A-Wn 1: beat 1, four sixteenth notes, beat 2, eighth note marked staccato, two sixteenth notes, tie to m. 90; A-Wn 2: beat 1, two eighth notes, beat 2, eighth rest, two sixteenth notes, no tie to m. 90
90	vln I, II	1-2	A-Wn 1: beat 1, eighth note, two sixteenth notes, beat 2, two eighth notes; A-Wn 2: beat 1, two eighth notes, beat 2, eighth rest+sixteenth rest+sixteenth note
95, 96	vla, bc	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; A-Wn 2: no dynamic markings
122-25	horn I, II	1-2	A-Wn 1: series of eighth and sixteenth-note rhythmic patterns; A-Wn 2: tacet
122-25	ob I, II	1-2, 1	A-Wn 1: series of eighth and sixteenth-note rhythmic patterns; A-Wn 2: tacet
198	vln I, II	1	A-Wn 1: “tutto staccato” articulation marking for following passage of eighth notes; A-Wn 2: no note on articulation
210	Pignone - vocal line	4	A-Wn 1: quarter note on A4; A-Wn 2: quarter note on G3
215-20	vln II, vla	1-4	A-Wn 1: eighth note triplets on each beat; A-Wn 2: quarter rest on beat 1, quarter notes on beats 2-4 (vln II, m. 218, quarter rest+half note tied to quarter note, m. 219, half note+quarter note+quarter rest)
230	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: fortissimo dynamic marking
236	Bellarosa - vocal line	1-2	A-Wn 1: slur from dotted quarter note on beat 1 to eighth note on the second half of beat 2; A-Wn 2: no articulation marking
245	Pignone - vocal line	4	A-Wn 1: quarter note on C4; A-Wn 2: quarter note on G3
No. 30, Act II, Scene I - Recitative: <i>Ho inteso, ho letto a chiare note</i> (Armidoro)			
n/a			
No. 31. Act II, Scene II - Recitative: <i>Alfin v'ho ritrovato</i> (Albina, Armidoro)			
n/a			

No. 32, Act II, Scene III - Recitative: <i>Poss'io soffrir di più</i> (Albina)			
n/a			
No. 33, Act II, Scene III - Cavatina: <i>E Viva Rosabella</i> (Giacinto)			
27	Giacinto - vocal line	1-2	A-Wn 1: slur from quarter note on beat 1 to eighth note on first half of beat 2; A-Wn 2: no articulation marking
No. 34, Act II, Scene III - Recitative: <i>Voi pur siete invaghito</i> (Albina, Giacinto)			
n/a			
No. 35, Act II, Scene III - Aria: <i>Si vanta, si dice</i>(Albina)			
1-2	ob II	1-4	A-Wn 1: independent oboe II part; A-Wn 2: indication that ob II should play the same part as vln II
3-4	ob I, II	1-4	A-Wn 1: independent ob I and II parts; A-Wn 2: indication that ob I and ob II should play the same parts as vln I and vln II
1-4	vla	1-4	A-Wn 1: eighth notes outline different parts of chord; A-Wn 2: indication that vla should play the same part as vln II, part differs from that in A-Wn 1
2-4	bsn	1-4	A-Wn 1: quarter notes outline different parts of chord (m. 2, E \sharp 4/G \sharp 4, m. 3, E \sharp 4/F \sharp 3, m. 4, D \sharp 4/F \sharp 3; A-Wn 2l: same rhythm as A-Wn 1, but notes differ from that in A-Wn 1 (m. 2 G \sharp 4/E \sharp 4, m. 3 F \sharp 4/E \sharp 4, m. 4 F \sharp 4/D \sharp 4
13	ob I	1	A-Wn 1: indication that the following passage should be a solo; A-Wn 2: no solo indication
16	vla	2-3	A-Wn 1: slur from beat 2 to 3; A-Wn 2: no articulation marking
17, 18	ob I	1	A-Wn 1: slur over sixteenth notes on beat 1; A-Wn 2: no articulation marking
23	ob I, II	1-4	A-Wn 1: slur over entire measure; A-Wn 2: slur over beat 3-4 only
23	vla	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
29	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; A-Wn 2: B \flat 4, G \sharp 4, E \sharp 4, G \sharp 4, E \sharp 4, G \sharp 4

43	ob I, II	1-3	A-Wn 1: eighth rest-two sixteenths-two eighths-quarter note C \sharp 5/A \sharp 5; A-Wn 2: whole rest
43	vln I, II, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
44	vln I, II	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
46	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; A-Wn 2: no articulation marking
50	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; A-Wn 2: no articulation marking
59	vla, bsn, bc	1-4	A-Wn 1: eighth-note arpeggio on beats 1 and 2, F \sharp 3, A \sharp 4, C \sharp 4, F \sharp 3, repeated eighth notes on beats 3 and 4, C \sharp 4; A-Wn 2: repeated eighth notes on beats 1-4, F \sharp 3
60	vla, bsn, bc	1-4	A-Wn 1: eighth-note arpeggio on beats 1 and 2, repeated eighth notes on beats 3 and 4, C \sharp 4; A-Wn 2: repeated eighth notes on beats 1-4, F \sharp 3
71	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; A-Wn 2: B \flat 4, G \sharp 4, E \flat 4, G \sharp 4, E \flat 4, G \sharp 4
71-72	ob I, II	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, E \sharp 5/C \sharp 5, m. 72, whole note, E \flat 5/C \sharp 5, m. 73, three quarter notes, D \sharp 5/B \flat 5; A-Wn 2: whole rests in all three measures
92, 96, 101	Albina - vocal line	1-2	A-Wn 1: slur from quarter note on beat 1 to dotted eighth note on beat 2; A-Wn 2: no articulation marking
106-07	ob II, vln II	1-4	A-Wn 1: continuous eighth notes, G \sharp 4-C \sharp 5; A-Wn 2: continuous eighth notes B \flat 4-G \sharp 4, E \flat 4-G \sharp 4, E \flat 4-F \sharp 4 repeated
106-08	bsn	1-4, 1	A-Wn 1: m. 106, quarter-half-quarter rhythmic figure, E \flat 4/G \sharp 3, m. 107, whole note, E \flat 4/F \sharp 3, m. 108, D \sharp 4/F \sharp 3; A-Wn 2: m. 106-07, quarter-half-quarter rhythmic figure, G \sharp 4/E \flat 4, F \sharp 4/E \flat 4, m. 108, quarter, F \sharp 4/D \sharp 4
No. 36, Act II, Scene IV, Accompanied Recitative: <i>Dunque Armidoro</i> (Giacinto)			
anacrusis to m. 1	vlc		A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking

No. 37, Act II, Scene IV, Cavatina: <i>Chi ha coraggio si vedrà</i> (Saracca)			
	vla, bsn		A-Wn 1: vla, bsn on their own lines; A-Wn 2: vla, bsn included in bc
1	bc	1	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
No. 38, Act II, Scene, IV, Recitative: <i>Di qual premio parlate</i> (Giacinto, Saracca)			
n/a			
No. 39. Act II, Scene IV, Aria: <i>Se si tratta di cantar</i> (Giacinto)			
34	vln I	1	A-Wn 1: no articulation marking; A-Wn 2: slur between two eighth notes on beat 1
37-38, 41-42	Giacinto - vocal line	1-2	A-Wn 1: optional upper part; A-Wn 2: no optional part
39	vln II	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
42	vln I	1-2	A-Wn 1: no articulation marking; A-Wn 2: slur over entire measure
123-24, 127- 29	ob I, II	1-2	A-Wn 1: parts written in, ob I crossed out, note over ob II: “ob. primo/sec: tacet”; A-Wn 2: matches part originally written into A-Wn 1, except for mm. 125-25, ob II, which is whole rests
123-25	vln I, II	1-2	A-Wn 1: note over vln I: “v. sec: tutto in 8~ bassa”, note under vln II: “v. primo”; A-Wn 2: parts match the original parts written into A-Wn 1
149	vla	3-4	A-Wn 1: two quarter notes, E3, E4; A-Wn 2: four eighth notes, E3, E4, E4, E4
163	ob II	1	A-Wn 1: forte dynamic marking; A-Wn 2: fortissimo dynamic marking
163	vln I, II	1	A-Wn 1: fortissimo dynamic marking; A-Wn 2: no dynamic marking
No. 40. Act II, Scene V, Recitative: <i>Va pur pazzo sguaiato</i> (Saracca)			
n/a			
No. 41, Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			

7	vln II	1-2	A-Wn 1: half note, B \flat 4; A-Wn 2: tutti with vln I
8	vln I, II	2-4	A-Wn 1: dotted eighth+sixteenth-rhythmic figures; A-Wn 2: quarter notes (same note sequence in both copies)
9	vln I, II, bc	4	A-Wn 1: forte dynamic marking (piano dynamic marking has been crossed out); A-Wn 2: piano dynamic marking
13	vln I	4	A-Wn 1: quarter note, F \sharp 5 (quarter note on F \sharp 4 crossed out); A-Wn 2: quarter note on F \sharp 4
13-14	vln I	4, 1-4	A-Wn 1: faint marking indicating that passage should be played “in 8v”; A-Wn 2: m.14 reproduced as written in A-Wn 1
13-14	vln II	4-1	A-Wn 1: tie from beat 4 of m. 13 to beat 1 of m. 14; A-Wn 2: no tie
15	vln II	1-2	A-Wn 1: half note, B \flat 4; A-Wn 2: tutti with vln I
16	vln I, II	3-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; A-Wn 2: quarter notes (same note sequence in both copies)
17	bc	3	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
19	vla	1-2	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure on beat 1, quarter note on beat 2; A-Wn 2: three quarter notes (seems barring was left out)
23	vln I	2-3	A-Wn 1: tutti with vln II; A-Wn 2: same figure as in beats 1 and 4, three grace notes to a quarter note A \sharp 6
25, 26, 27, 29	vla, bc	4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; A-Wn 2: quarter note (same note in both copies)
26, 27	vln I, II	1, 4	A-Wn 1: C \sharp 5/A \sharp 5, D \sharp 5/B \flat 5; A-Wn 2: C \sharp 6/A \sharp 6, D \sharp 6/B \flat 6
27-29	vln I, II	4, 1-4, 1-2	A-Wn 1: written in a range between A \sharp 4 and D \sharp 5; A-Wn 2: written an octave above A-Wn 1
29-30	Saracca - vocal line, bc	4-1	A-Wn 1: slurs from beat 4 of m. 29 to beat 1 of m. 30 have been cancelled; A-Wn 2: slurs included from beat 4 to 1
39	vln I, II, vla, bsn	1-2	A-Wn 1: half notes on beat 1-2; A-Wn 2: empty measures

63	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; A-Wn 2: slur between beats 1 and 3
65	vla	1	A-Wn 1: C \sharp 4; A-Wn 2: A \sharp 4
66-67	bc	3-3	A-Wn 1: slur from beat 3 of m. 66 to beat 3 of m. 67; A-Wn 2: no articulation marking
73	vln I	1-3	A-Wn 1: dotted half note, C5; A-Wn 2: dotted half note, B \flat 5
97	vln I	2-3	A-Wn 1: quarter notes marked staccato; A-Wn 2: no articulation marking
97	vla	1	A-Wn 1: quarter note on A \sharp 4 crossed out, replaced with quarter note on C \sharp 4; A-Wn 2: quarter note on A \sharp 4
98	bc	2	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
No. 42, Act II, Scene VI, Sinfonia for two orchestras, mvt. I			
15	vln I, II, (orch 1)	1-3	A-Wn 1: slur from half notes on beats 1 and 2 to quarter notes on beat 3; A-Wn 2: no articulation marking
21-25	vln II (orch 2)	1-4, 1	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; A-Wn 2: quarter note, half note, quarter note tied to the first quarter note of the next measure
31	vla (orch 2)	4	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
40	vln I, II, vla (orch 2)	2-3	A-Wn 1: no articulation marking; A-Wn 2: portato articulation marking
44	vln I, II (orch 2)	2-4	A-Wn 1: no articulation marking; A-Wn 2: portato articulation marking
48	vln I, II (orch 1)	3-4	A-Wn 1: eighth notes slurred; A-Wn 2: no articulation marking
50	vla (orch 2)	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
61-62	vln I, II (orch 1 and 2)	1-4	A-Wn 1: dotted quarter+eighth-note rhythmic figure; A-Wn 2: half notes (same note sequence in both copies)
64-66	horn I, II (orch 1)	1-4	A-Wn 1: quarter notes marked portato; A-Wn 2: no articulation marking

77-79	vln II (orch 2)	1-4	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; A-Wn 2: quarter note, half note, quarter note tied to the first quarter note of the next measure
80	vla (orch 2)	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
86	vla (orch 2)	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
86	vla (orch 2)	4	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
96	ob I, II (orch 2)	1-4	A-Wn 1: slur over entire measure; A-Wn 2: no articulation marking
99-100, 101-02	bc (orch 2)	2-4, 1	A-Wn 1: beat 2, two eighth notes (D \sharp 3, E \sharp 3); beat 3, quarter note (F \sharp 3) preceded by a grace note; beat 4, two eighth notes (E \sharp 3, D \sharp 3); beat 1, quarter note (A \sharp 4); A-Wn 2: beats 2-4, beat 1 quarter notes (A \sharp 3)
No. 43, Act II, Scene VI, Sinfonia for two orchestras, mvt. 2			
2	bsn I	1-2	A-Wn 1: tie from quarter note on beat 1 to eighth note on beat 2; A-Wn 2: no articulation marking
9	vlc	1-2	A-Wn 1: tie from quarter note on beat 1 to first sixteenth note on beat 2; A-Wn 2: no articulation marking
A-Wn 1: 21, first time; A-Wn 2: 21	bsn I	1	A-Wn 1: no articulation marking; A-Wn 2: slur between dotted sixteenth note and thirty-second note on beat 1
A-Wn 1: 21, second time; A-Wn 2: 24	vlc	1	A-Wn 1: slur between dotted sixteenth note and thirty-second note on beat 1; A-Wn 2: no articulation marking
No. 44, Act II, Scene VI, Sinfonia for two orchestras, mvt. 3			
8	vln I, II (orch 1)	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
20	vlc (orch 1)	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking

21	vln I, II (orch 2)	1	A-Wn 1: fortetpiano dynamic marking; A-Wn 2: piano dynamic marking
21-24	horn I, II (orch 1)	1-2	A-Wn 1: fortetpiano+crescendo dynamic markings; A-Wn 2: no dynamic markings
25	horn I, II (orch 1)	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
51-58	all	1-2	A-Wn 1: no repeat of this section; A-Wn 2: repeat signs around mm. 51-58
67-69	bc (orch 2)	1-2	A-Wn 1: crescendo dynamic marking; A-Wn 2: no crescendo
70	bc (orch 2)	1	A-Wn 1: fortissimo dynamic marking; A-Wn 2: forte dynamic marking
71	vln I, II (orch 2)	1	A-Wn 1: fortetpiano dynamic marking; A-Wn 2: piano dynamic marking
71	vla (orch 2)	1	A-Wn 1: fortetpiano dynamic marking; A-Wn 2: no dynamic marking
71	tr I, II (orch 2)	1	A-Wn 1: tr I and II unison quarter note on C#5; A-Wn 2: tr I, C#5, tr II, E#4
76ff	all	1-2	A-Wn 2: mm. 76ff different than A-Wn 1; A-Wn 2, D-Dl, I-Vlb, and D-Bsb all match each other
76-125	all	1-2	A-Wn 1: extended section, does not appear in A-Wn 2
A-Wn 1: 126-132; A-Wn 2: 76-82	all	1-2	A-Wn 1 matches A-Wn 2
A-Wn 1: 126, 128; A-Wn 2: 76, 78	vln I (orch 1)	2	A-Wn 1: repeated sixteenth notes, double stop, C#6/E#5; A-Wn 2: repeated sixteenth notes, double stop, A#5/A#6
A-Wn 1: 126, 128; A-Wn 2: 76, 78	fl I, II (orch 1)	2	A-Wn 1: quarter note, C#6/E#5; A-Wn 2: A#6/C#5
A-Wn 1: 127, 129; A-Wn 2: 77, 79	vln I (orch 1)	1	A-Wn 1: quarter note, double stop, D#6/F#5; A-Wn 2: quarter note, double stop, F#5/A#5

A-Wn 1: 127, 129; A-Wn 2: 77, 79	fl I, II (orch 1)	1	A-Wn 1: quarter note, D \sharp 6/F \sharp 5; A-Wn 2: F \sharp 5/D \sharp 5
A-Wn 1: 130-32; A-Wn 2: 80-82	vln I (orch 1)	2, 1-2, 1	A-Wn 1: added note on top of quarter-note chords, D \sharp 6; A-Wn 2: no added note
No. 45, Act II, Scene VI, Recitative: <i>Questi son d'Armidoro segnalati favori</i> (Bellarosa)			
n/a			
No. 46, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
20-26	fl I, II (orch 1)	1-3	A-Wn 1: half notes - m. 20, B \flat 6/D \sharp 5, m. 21, A \sharp 6/C \sharp 5, m. 22, B \flat 6/D \sharp 5, m. 23, C \sharp 6/E \flat 5, m. 24, B \flat 6/D \sharp 5, m. 25, A \sharp 6/C \sharp 5, m. 26, B \flat 6/B \flat 5; A-Wn 2: half notes - m. 20, E \flat 5/B \flat 5, m. 21, C \sharp 5/A \sharp 5, m. 22, D \sharp 5/B \flat 5, m. 23, E \flat 5/C \sharp 5, m. 24, D \sharp 5/B \flat 5, m. 25, C \sharp 5/A \sharp 5, m. 26, D \sharp 5/B \flat 5
31	fl I (orch 1)	1	A-Wn 1: no notes; A-Wn 2: indication that fl I should play a solo
33-34	Armidoro - vocal line	3-1	A-Wn 1: tie from beat 3 of m. 33 to beat 1 of m. 34; D-DI: no articulation marking
39-47	all	eighth-note anacrusis to m. 39 through beat 1 of m. 47	notes and rhythms in all parts are completely different in A-Wn 1 and A-Wn 2, text is the same in both copies; A-Wn 1: m. 46-47 have been crossed out, including the text; measure numeration is thrown off between the two copies; A-Wn 1 matches none of the copies, but A-Wn 2, D-DI, I-VIb, and D-Bsb all match each other
A-Wn 1: 47-48; A-Wn 2: 49-50	alto, tenor (chorus)	2-3, 1	A-Wn 1: quarter notes, alto: B \flat 5, A \sharp 5, B \flat 5, tenor: F \sharp 4, F \sharp 4, D \sharp 4; A-Wn 2: quarter notes, alto: F \sharp 4, F \sharp 4, F \sharp 4, tenor: D \sharp 4, C \sharp 4, B \flat 4
A-Wn 1: 48; A-Wn 2: 50	fl I, II (orch 1)	1	A-Wn 1: no indication that the following passage should be a solo; A-Wn 2: solo indication

A-Wn 1: 48; A-Wn 2: 50	horn I, II (orch 1)	2	A-Wn 1: no dynamic marking; A-Wn 2: piano dynamic marking
A-Wn 1: 56- 62; D-Dl: 58- 65	vlc/bc (orch 2)	1-3	A-Wn 1: repeated eighth-note rhythmic figures; A-Wn 2: quarter note+quarter-rest rhythmic figures
A-Wn 1: 71; A-Wn 2: 73	Armidoro - vocal line	1-2	A-Wn 1: slur between dotted quarter on beat 1 and thirty second notes on beat 2; A-Wn 2: no articulation marking
A-Wn 1: 74; A-Wn: 76	vln I (orch 1)	1-3	A-Wn 1: eighth notes marked staccato; A-Wn 2: eighth notes marked portato
A-Wn 1: 78; A-Wn 2: 80	vln I (orch 1)	1-2	A-Wn 1: no articulation marking over eighth notes; A-Wn 2: eighth notes marked staccato
A-Wn 1: 79; A-Wn 2: 81	vln I (orch 1)	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; A-Wn 2: eighth+two thirty-second-note rhythmic figure
A-Wn 1: 79; A-Wn 2: 81	Armidoro - vocal line	1	A-Wn 1: dotted eighth+two thirty-second-note rhythmic figure; A-Wn 2: eighth+two sixteenth-note rhythmic figure
A-Wn 1: 82; A-Wn 2: 84	all	1-3	notes and rhythms in all parts are completely different in A-Wn 1 and A-Wn 2; A-Wn 1 ends at m. 129, A-Wn 2 is extended and ends at m. 153 9A-Wn 2 matches all other copies)
No. 47, Act II, Scene VI, Recitative: <i>Viva, viva Armidoro</i> (Bellarosa)			
A-Wn 1: 1-9; A-Wn 2: 1-8	Bellarosa - vocal line, bc	1-4	text and notes match in both sources, A-Wn 1 and other sources are two beats off from one another; A-Wn 2, D-Dl, I-Vlb, and D-Bsb all match each other
No. 48, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
	all		No. 48 has been rewritten between the creation of A-Wn 1 and A-Wn 2. Many rhythms remain but have been subtly changed, and the register of many of the notes has been changed. A-Wn 1 is 20 measures in length, A-Wn 2 has been extended to 38 measures. The text remains the same between the two copies.

No. 49, Act II, Scene VII, Recitative: <i>Signor Pignone caro</i> (Belinda, Pignone)			
n/a			
No. 50, Act II, Scene VIII, Recitative: <i>Chi è che di tanti amanti ha tanta sete?</i> (Bellarosa, Belinda, Pignone)			
26	all	1-4	A-Wn 1: this is a half measure (2 beats worth of notes in vocal line), but in bc there is a whole note; A-Wn 2: this is also a half measure (vocal line and text match A-Wn 1) but the note in bc is a half note
No. 51, Act II, Scene VIII, Aria: <i>Mi pizzica, mi stuzzica</i> (Belinda)			
67, 69	horn I	1-3	A-Wn 1: several different markings in measure: dotted quarter note, E \sharp 5+eighth rest+quarter rest/whole rest (whole rest seems most likely, same sequence appears in m. 89ff.); A-Wn 2: whole rest
100-01	vln I, II	1-6, 1-3	A-Wn 1: all eighth notes marked staccato; A-Wn 2: no articulation marking
No. 52, Act II, Scene IX, Recitative: <i>In verità colei</i> (Bellarosa, Pignone)			
n/a			
No. 53, Act II, Scene IX, Aria: <i>Zitto, che non si senta</i> (Pignone)			
6	vln I, II	2	A-Wn 1: dotted sixteenth+thirty-second-note rhythmic figure slurred; A-Wn 2: no articulation marking
30-31	vln I, bc	1-2	A-Wn 1: crescendo dynamic marking; A-Wn 2: no dynamic marking
32	vln I, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
36	vln I	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
38-39	vla	2-1	A-Wn 1: slur from eighth note on beat 2 of m. 38 to quarter note on beat 1 of m. 39; A-Wn 2: no articulation marking
40-41	vln I	2-1	A-Wn 1: slur from quarter note on beat 2 of m. 40 to sixteenth note on beat 1 of m. 41; A-Wn 2: no articulation marking

42	all	2	A-Wn 1: fermata over the quarter rest on beat 2; A-Wn 2: no fermata
74-75	vln I, bc	1-2	A-Wn 1: crescendo dynamic marking; A-Wn 2: no dynamic marking
76	vln I	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
No. 54, Act II, Scene X, Recitative: Oh sì, che starei fresca (Bellarosa, Armidoro)			
n/a			
No. 55, Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			
34	ob I	2	A-Wn 1: indication that the following passage is a solo; A-Wn 2: no solo indication
39	Bellarosa - vocal line	1-2	A-Wn 1: tie from quarter note on beat 1 to first sixteenth note on beat 2; A-Wn 2: no articulation marking
48	horn I, II, bc	1	A-Wn 1: fortepiano dynamic marking; A-Wn 2: piano dynamic marking
48-49	vln I, II	1-4	A-Wn 1: series of repeated sixteenth-note figures and sixteenth-note arpeggios; 2A-W: quarter notes, ending with a dotted eighth+sixteenth-note rhythmic figure on beat 4 of m. 49
69	bc	3	A-Wn 1: fortepiano dynamic marking; A-Wn 2: piano dynamic marking
No. 56, Act II, Scene XI, Recitative: <i>Motivo ho di sperar</i> (Armidoro)			
n/a			
No. 57, Act II, Scene XII, Minuet I (Instrumental)			
21	vln I	2-3	A-Wn 1: slurred group of four eighth notes (F#5, A#6, D#6, B#6); A-Wn 2: dotted quarter-eighth figure (F#5, B#6)
23	vln II	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a single group; A-Wn 2: no articulation marking
28	vln I	1, 3	A-Wn 1: eighth notes slurred; A-Wn 2: no articulation marking

37	ob I, vln I	1-3	A-Wn 1: four eighth notes on beats 2 and 3 (F#5-B6-C#6-B6); A-Wn 2: dotted quarter note and eighth note on beats 2 and 3 (F#5-B6)
No. 58, Act II, Scene XII, Recitative: <i>Se mi vuol favorir</i> (Bellarosa, Giacinto, Pignone)			
n/a			
No. 59, Act II, Scene XII, Minuet II (Instrumental)			
6	ob I	1-2	A-Wn 1: no articulation marking; A-Wn 2: slur over dotted eighth+sixteenth-note figure on beat 1 and quarter note on beat 2
10	ob I	3	A-Wn 1: no articulation marking; A-Wn 2: slur over sixteenth-note figure on beat 3
17-20	bsn	1-3, 1-2	A-Wn 1: quarter notes marked staccato; A-Wn 2: no articulation marking
32	horn I	1	A-Wn 1: slur over two eighth notes on beat 1; A-Wn 2: no articulation marking
No. 60, Act II, Scene XII, Recitative: <i>Ora l'onor potrem godere</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
15	Saracca - vocal line	1	A-Wn 1: E \flat 4; A-Wn 2: E \flat 4
36	Giacinto - text	2-3	A-Wn 1: “cospetaccio” (“maledetto” crossed out); A-Wn 2: “maledetto”
No. 61, Act II, Finale - Ensemble: <i>Aiuto! Si desta un qualche scompiglio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
9	horn I, II, ob I, II, bsn I, II	1, 3	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 3; A-Wn 2: no dynamic markings
22, 23	horn I, II, ob I, II	4	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking

55	Armidoro, Giacinto, Pignone, Saracca - vocal line	1	A-Wn 1: quarter note, A/G: C♯4, P/S: A4, “-ra”; A-Wn 2: whole rests for entire measure
61	bsn	2	A-Wn 1: eighth note (missing a dot), sixteenth note (E♯3); A-Wn 2: dotted eighth note, sixteenth note (E♯3, G♯3)
88	all	1-2	m. 88 crossed out in A-Wn 1, but replicated in A-Wn 2 (and all other copies,) throws off measure numbers for the rest of the finale
A-Wn 1: 88; A-Wn 2: 89	bc	2	A-Wn 1: four sixteenth notes (D♯4), forte dynamic marking; A-Wn 2: eighth note (G♯3), eighth rest, piano dynamic marking
A-Wn 1: 88- 89; A-Wn 2: 89-90	vln I, II	2, 1-2	A-Wn 1: repeated sixteenth notes on a steady pitch (G♯5/C♯5), no articulation marking, fortissimo dynamic marking; A-Wn 2: four arpeggiated sixteenth notes, unison (E♯4, A♯5, C♯5, C♯5), first two sixteenth notes slurred, second two marked staccato, piano dynamic marking)
A-Wn 1: 88- 89; A-Wn 2: 89-90	vla	2, 1-2	A-Wn 1: repeated sixteenth notes, D♯4; A-Wn 2: eighth note, eighth rest pattern (G♯3, F♯3, D♯3)
A-Wn 1: 88- 90; A-Wn 2: 89-91	chorus - tenor - vocal line	1-2, 1	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, F♯4 [x4]), m. 89 - eighth, six sixteenth notes (G♯5, C♯5, C♯5, F♯5 [x4], m. 90 - two eighth notes (G♯4, D♯4); A-Wn 2: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (E♯4), m. 90 - eighth, six sixteenth notes (D♯5), m. 91 - two eighth notes (D♯5)
A-Wn 1: 88- 89; A-Wn 2: 89-90	chorus - bass - vocal line	1-2	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, D♯4 [x4]), m. 89 - eighth, six sixteenth notes (G♯3, G♯3, G♯3, F♯5 [x4]; A-Wn 2: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, G♯4 [x4]), m. 90 - eighth, six sixteenth notes (F♯3)

A-Wn 1: 89; A-Wn 2: 90	chorus - alto - vocal line	1	A-Wn 1: eighth+sixteenth+sixteenth-note rhythmic figure on B \sharp 5; A-Wn 2: eighth+sixteenth+sixteenth-note rhythmic figure on A \sharp 5
A-Wn 1: 89; A-Wn 2: 90	bc	1-2	A-Wn 1: repeated sixteenth notes (G \sharp 3, D \sharp 3); D-DI: eighth note, eighth-rest pattern (F \sharp 3, D \sharp 3)
A-Wn 1: 90; A-Wn 2: 91	vln I, II	1	A-Wn 1: four repeated sixteenth notes, double stops, vln I: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, E \sharp 5, last two marked staccato, vln II: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, C \sharp 5; A-Wn 2: four arpeggiated sixteenth notes, first two slurred, second two marked staccato, vln I: B \sharp 5, D \sharp 5, G \sharp 5, E \sharp 5, vln II: B \sharp 5, G \sharp 4, B \sharp 5, C \sharp 5
A-Wn 1: 93; A-Wn 2: 94	vln II	1-2	A-Wn 1: eight notes marked staccato; A-Wn 2: no articulation marking
A-Wn 1: 106; A-Wn 2: 107	Bellarosa - vocal line	1	A-Wn 1: reminder accidental to indicate that eighth note is C \sharp 5; A-Wn 2: no reminder accidental
A-Wn 1: 171; A-Wn 2: 172	horn I, II, tr I, II	1	A-Wn 1: quarter note, divisi, E5/C \sharp 5; A-Wn 2: single quarter note, E5
No. 62, Act III, Scene I, Recitative: <i>Che vi par</i> (Albina, Belinda)			
9	Belinda - vocal line	1	A-Wn 1: eighth note, E \flat 5; A-Wn 2: eighth note, E \sharp 5
11	Belinda - vocal line	1-2	A-Wn 1: quarter note, D \flat 5, eighth note, B \flat 5; A-Wn 2: quarter note, D \sharp 5, eighth note, B \sharp 5
11	bc	3-4	A-Wn 1: whole note on beat 3 (too many beats in measure); A-Wn 2: half note on beat 3 (correct number of beats)
13	Belinda - vocal line	3-4	A-Wn 1: B \flat 5; A-Wn 2: B \sharp 5
No. 63, Act III, Scene II, Recitative: <i>Alla piazza, alla piazza, allo staccato</i> (Albina, Belinda, Saracca)			
n/a			

PRESENT IN A-Wn 1, MISSING FROM A-Wn 2: No. 64, Act III, Scene -, Aria: Vada, vada il trombettiere (Saracca)			
n/a			
A-Wn 1: No. 65; A-Wn 2: No. 64, Act III, Scene III, Recitative: Avrei piacere, che nello steccato (Albina, Belinda)			
26	Albina - vocal line	2-4	A-Wn 1: beat 2 - eighth note (B \sharp 5), sixteenth note (A \sharp 5), sixteenth note (G \sharp 5), beat 3 - quarter note (C \sharp 5), beat 4 - quarter note (C \sharp 5); A-Wn 2: beat 2 - eighth rest, sixteenth note (G \sharp 4), sixteenth note (A \sharp 5), beat 3 - eighth note (B \sharp 5), eighth note (G \sharp 4), beat 4 - two eighth notes (C \sharp 5)
A-Wn 1: No. 66; A-Wn 2: No. 65, Act II, Scene III, Aria: Dolce rimedio al core (Albina)			
4	bc	1-3	A-Wn 1: no articulation; A-Wn 2: slur over entire measure
5	bsn, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
12	bc	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur over entire measure
13, 14	vln I	1	A-Wn 1: sixteenth notes slurred; A-Wn 2: no articulation marking over sixteenth notes
15	vln II	2	A-Wn 1: no articulation marking on sixteenth notes; A-Wn 2: sixteenth notes on second half of beat 2 slurred
16	bc	1-3	A-Wn 1: no articulation marking; A-Wn 2: eighth notes marked staccato
18	bc	2-3	A-Wn 1: slur over beats 2 and 3; A-Wn 2: no articulation marking
20	vln II	1-3	A-Wn 1: eighth notes slurred; A-Wn 2: eighth notes marked portato
24	vln II, vla	1-3	A-Wn 1: eighth notes slurred; A-Wn 2: eighth notes marked portato
30	ob II	1	A-Wn 1: no articulation marking; A-Wn 2: slur over dotted eighth+sixteenth-note figure
31	ob I	1	A-Wn 1: no articulation marking; A-Wn 2: slur over dotted eighth+sixteenth-note figure
33	bc	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur over entire measure
34	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: piano dynamic marking

35	vln II	1	A-Wn 1: no articulation marking; A-Wn 2: slur over dotted eighth+sixteenth-note figure
37	bc	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur over entire measure
40	vln I	2	A-Wn 1: no articulation marking over the sixteenth notes on the second half of beat 2; A-Wn 2: sixteenth notes on the second half of beat 2 marked as slurred
40	vln II	2-3	A-Wn 1: no articulation marking over the sixteenth notes on beats 2 and 3; A-Wn 2: sixteenth notes on beats 2 and 3 slurred in groups of two
49	vla	3	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: sixteenth notes marked portato
52	Albina - text	2-3	A-Wn 1: “fa scordar”; A-Wn 2: “discacciar”
53	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
54	bsn	1	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
71	vln I	1	A-Wn 1: slur over dotted eighth+sixteenth-note rhythmic figure; A-Wn 2: no articulation marking
75	vln II	1	A-Wn 1: no articulation marking on sixteenth notes on second half of beat 1; A-Wn 2: sixteenth notes on second half of beat 1 slurred
75	vla	1	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
A-Wn 1: No. 67; A-Wn 2: No. 66, Act III, Scene IV, Recitative: Io più volte ho provato (Belinda)			
n/a			
A-Wn 1: No 68; A-Wn 2: No. 67, Act III, Scene V, Recitative: Bravo, me ne consolo (Bellarosa, Armidoro, Pignone)			
16	bc	3-4	A-Wn 1: whole note on beats 3 and 4, too many beats in the measure; A-Wn 2: half note on beats 3 and 4, correct number of beats in the measure
PRESENT IN A-Wn 1, MISSING FROM A-Wn 2: No. 69, Act III, Scene -, Aria: Pien d'ardir costante e forte (Armidoro)			
n/a			

A-Wn 1: No. 70; A-Wn 2: No. 68, Act III, Scene VI, Recitative: E voi signor Pignone (Bellarosa, Pignone)			
n/a			
A-Wn 1: No. 71; A-Wn 2: No. 69, Act III, Scene VII, Recitative: Oh questo è pazzo vero (Bellarosa)			
6	Bellarosa - vocal line	1	A-Wn 1: first eighth note of measure, E \flat 5; A-Wn 2: first eighth note of measure, E \flat 5
A-Wn 1: No. 72; A-Wn 2: No. 70, Act III, Scene VII, Cavatina: Alla pugna (Giacinto)			
1	vla/bc	1	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
3	vln II	2	A-Wn 1: fortissimo dynamic marking; A-Wn 2: no dynamic marking
12	vln II	1	A-Wn 1: eighth+sixteenth+thirty-second-note rhythmic figure, sixteenth note missing the dot, too few beats in the measure; A-Wn 2: dot is present after sixteenth note in eighth+dotted sixteenth+thirty-second-note rhythmic figure, correct number of beats in measure
13	vln II	2	A-Wn 1: two sixteenth notes on second half of beat 2; A-Wn 2: dotted sixteenth+thirty-second-note figure on second half of beat 2
17	vln I, II,	1-2	A-Wn 1: sixteenth notes slurred in groups of four; A-Wn 2: no articulation marking
A-Wn 1: No. 73; A-Wn 2: No. 71, Act III, Scene VII, Recitative: Siete dunque disposto (Bellarosa, Giacinto)			
n/a			
A-Wn 1: No. 74; D-DI: No. 72, Act III, Scene VII, Duetto: Ho nel core un non so che (Bellarosa, Giacinto)			
2	vln II	2	A-Wn 1: slur over dotted eighth+sixteenth-note figure on beat 2; A-Wn 2: no articulation marking
6	vla	1	A-Wn 1: mezzo forte dynamic marking on second half of beat 1; A-Wn 2: no dynamic marking
8	vla	1-2	A-Wn 1: mezzo forte dynamic marking on second half of beat 1, piano dynamic marking on beat 2; A-Wn 2: no dynamic markings

15	vla	1	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes on beat 1 marked portato
17	vla, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
20	vla	1	A-Wn 1: mezzo forte dynamic marking; A-Wn 2: no dynamic marking
22	vla	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
22	bc	1-2	A-Wn 1: slur from sixteenth notes on second half of beat 1 to quarter note on beat 2 (staccato markings over sixteenth notes visible under slur marking); A-Wn 2: sixteenth notes on second half of beat 1 marked staccato, no slur
24	vln II	1-2	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes marked portato
32	vla	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
48	vla	2	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
52	ob I, II	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
52	vla	2	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
56	vln I	2	A-Wn 1: dotted sixteenth+thirty-second-note figure slurred; A-Wn 2: no articulation marking
60	vln II	1-2	A-Wn 1: no articulation marking on thirty-second notes on second half of beat 1 and sixteenth notes on beat 2; A-Wn 2: all notes in measure marked staccato
61	vla, bc	1	A-Wn 1: no articulation marking; A-Wn 2: thirty-second notes on second half of beat 1 marked staccato
67	vln I, II	1	A-Wn 1: no articulation marking on thirty-second notes on first half of beat 1; A-Wn 2: thirty-second notes on first half of beat 1 marked staccato
67	vln I, II	1	A-Wn 1: group of four thirty-second notes on second half of beat 1 marked two as slurred, second two as staccato; A-Wn 2: all thirty-second notes on second half of beat 1 marked staccato
67	ob II	2	A-Wn 1: no articulation marking on sixteenth notes; A-Wn 2: sixteenth notes marked staccato
69	ob II	1	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes marked staccato
72	ob I	1	A-Wn 1: no articulation marking; A-Wn 2: sixteenth notes marked staccato
72	vln I	1	A-Wn 1: thirty-second notes marked staccato; A-Wn 2: no articulation marking

72	vln II	1	A-Wn 1: no articulation marking on thirty-second notes on second half of beat 1; A-Wn 2: thirty-second notes on second half of beat 2 marked staccato
77	vln II	1	A-Wn 1: no articulation marking on first two sixteenth notes on beat 1; A-Wn 2: first two sixteenth note on beat 1 marked staccato
79	ob II	1	A-Wn 1: first two sixteenth notes of measure marked staccato; A-Wn 2: no articulation marking
79	bsn	1	A-Wn 1: sixteenth notes on beat 1 marked staccato; A-Wn 2: no articulation marking
79	ob II	2	A-Wn 1: no dynamic marking; A-Wn 2: fortepiano dynamic marking
79	vla	2	A-Wn 1: fortepiano dynamic marking; A-Wn 2: no dynamic marking
83	bc	2	A-Wn 1: mezzo forte dynamic marking; A-Wn 2: forte dynamic marking
85-90	vla I, II, bsn I, II	1-3	A-Wn 1: no articulation markings; A-Wn 2: articulation markings match those of vln I, and II
86, 88	Giacinto - vocal line	1-2	A-Wn 1: no articulation marking; A-Wn 2: slur from dotted eighth note on beat 1 to sixteenth note on beat 2
89	vln II	2	A-Wn 1: no articulation marking; A-Wn 2: eighth notes marked portato
94	ob II	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur from quarter note on beats 1-2 to eighth note on beat 3
94	vla I, II, bsn I, II	1	A-Wn 1: rinforzando dynamic marking; A-Wn 2: no dynamic marking
105	Giacinto - vocal line	1	A-Wn 1: no articulation marking on sixteenth notes; A-Wn 2: sixteenth notes slurred
110-11	vln I	1	A-Wn 1: sixteenth notes marked portato; A-Wn 2: sixteenth notes slurred
111	vln II	1	A-Wn 1: sixteenth notes marked portato; A-Wn 2: sixteenth notes slurred
117	ob II	2-3	A-Wn 1: sixteenth notes marked staccato; A-Wn 2: no articulation marking
A-Wn 1: No. 75; A-Wn 2: No. 73, Act III, “Scena Ultima”, Chorus: Il famoso, il gran Saracca (Chorus [SATB])			
	horn I, II, tr I, II		A-Wn 1: horns and trumpets on separate lines; A-Wn 2: horns and trumpets on same line

	ob I, II		A-Wn 1: ob I, II on same line; A-Wn 2: ob I, II on separate lines
1	tr I, II, horn I, II, bsn, bc	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
23	vln I, II	4-6	A-Wn 1: three eighth notes (F4, E4, D4), marked staccato; A-Wn 2: quarter note+eighth-note figure (D5)
25	vln I	1-2	A-Wn 1: lower note of double stop is F♯4; A-Wn 2: lower note of double stop is G♯4
A-Wn 1: No. 76; A-Wn 2: No. 74, Act III, “Scena Ultima”, Recitative: Venga alfin Bellarosa, e qui mi veda (Pignone, Saracca)			
8	Saracca - vocal line	4	A-Wn 1: final note in measure is F♯3; A-Wn 2: final note in measure is F♯3
22	bc	2-4	A-Wn 1: figured bass notation under quarter and half notes in final measure; A-Wn 2: no figured bass notation
A-Wn 1: No. 77; A-Wn 2: No. 75, Act III, “Scena Ultima”, Accompanied Recitative: Aiutami Cupido (Bellarosa, Pignone)			
			Score order: A-Wn 1: timpani appears under viola and and above voice, bassoon and bc on the same line; A-Wn 2: timpani appears between trumpets and horns, bassoon and bc on separate lines
6	timpani	1	A-Wn 1: fermata over whole rest; A-Wn 2: no fermata
A-Wn 1: No. 78; A-Wn 2: No. 76, Act III, “Scena Ultima”, Recitative: Di questa giostra il premio (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
12	Giacinto - vocal line	1	A-Wn 1: first eighth note of measure is E♯4; A-Wn 2: first eighth note of measure is E♭4
47	Bellarosa - vocal line	1	A-Wn 1: two eighth notes, A♯4; A-Wn 2: two eighth notes, C♯4, G♯3

A-Wn 1: No. 79; D-DI: No. 77, Act III, Finale, Ensemble: Bravi! Bravi! è meglio pace (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
8, 9	vla	2-4	A-Wn 1: m. 8 - three quarter notes, A \sharp 4, m. 9 - three quarter notes, B \flat 4; A-Wn 2: m. 8 - three quarter notes, A \sharp 5, m. 9 - three quarter notes, B \flat 5
11	vln I	2-4	A-Wn 1: quarter notes marked portato; A-Wn 2: quarter notes on beats 2 and 3 slurred, quarter note on beat 4 marked staccato
11	ob I	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur from half note on beats 1 and 2 to quarter note on beat 3
12	vla	2-4	A-Wn 1: three quarter notes, G \sharp 4; A-Wn 2: three quarter notes, G \sharp 5
12, 13	vla	2-4	A-Wn 1: m. 12 - three quarter notes, A \sharp 4, m. 13 - three quarter notes, B \flat 4; A-Wn 2: m. 12 - three quarter notes, A \sharp 5, m. 13 - three quarter notes, B \flat 5
12	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note, quarter note, C \sharp 4; A-Wn 2: half note (C \sharp 4) tied to the first of four eighth notes (eighth notes: C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4)
13	chorus - soprano - vocal line	1-3	A-Wn 1: beats 1-3 slurred; A-Wn 2: no articulation marking
14-15	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \sharp 4, C \sharp 4, A \sharp 4; A-Wn 2: three half notes, A \sharp 4, G \sharp 3, F \sharp 3
15	vla	1, 4	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 4; A-Wn 2: no dynamic marking on beat 1, forte dynamic marking on beat 4
15	fl II, ob II	3-4	A-Wn 1: eighth notes marked staccato; D-DI: no articulation marking
15	tr I, II	4	A-Wn 1: piano dynamic marking; A-Wn 2: no dynamic marking
16	fl I, II, ob I, II	3-4, 1-4	A-Wn 1: eighth notes marked staccato; D-DI: no articulation marking
21	vln II	3-4	A-Wn 1: no articulation marking; A-Wn 2: eighth notes marked staccato

31	vln I, II	1-4	A-Wn 1: beat 1 - quarter note, beat 2-3 - half note, beat 4 - two eighth notes, slurred; A-Wn 2: beats 1-3 - dotted half note, beat 4 - two eighth notes, no articulation marking (pitches match in both sources)
31	Saracca - vocal line	1-3	A-Wn 1: slur over beats 1-3; A-Wn 2: slur over beats 1 and 2 only
32	vln I	1-4	A-Wn 1: dotted quarter note (E \sharp 5), eighth note (F \sharp 5), dotted quarter note (D \sharp 5), eighth note (E \sharp 5); A-Wn 2: half note (E \sharp 5), half note (D \sharp 5)
37	vln II	2	A-Wn 1: no articulation marking; A-Wn 2: eighth notes slurred
37	bsn, bc	3-4	A-Wn 1: eighth notes slurred in a group of four; A-Wn 2: no articulation marking
45	bsn, bc	3	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
57	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note (C \sharp 4), quarter note (C \sharp 4); A-Wn 2: half note (C \sharp 4), tied to eighth note (C \sharp 4), eighth note (D \sharp 4), eighth note (E \sharp 4), eighth note (F \sharp 4)
58	chorus - tenor - vocal line	1-4	A-Wn 1: four quarter notes, B \flat 4, D \sharp 4, F \sharp 4, D \sharp 4, beats 1 and 2 slurred; A-Wn 2: four quarter notes, D \sharp 4, F \sharp 4, D \sharp 4, B \flat 4, beats 1 and 2 slurred
58	ob I	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur over beats 1-3
59-60	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \sharp 4, C \sharp 4, A \sharp 4; A-Wn 2: three half notes, A \sharp 4, G \sharp 3, F \sharp 3
61	vln I, II	3-4	A-Wn 1: no articulation marking; A-Wn 2: eighth notes on beats 3-4 marked staccato
65-66	vla	3, 1, 3	A-Wn 1: forte dynamic marking on beat 3 of mm. 65 and 66, piano dynamic marking on beat 1 of m. 66; A-Wn 2: no dynamic markings
66, 67, 68	bsn, bc	3, 1, 3, 1	A-Wn 1: fortetempo dynamic marking on beat 3 of mm. 66 and 67; A-Wn 2: forte dynamic marking on beat 3 of mm. 66 and 67, piano dynamic marking on beat 1 of mm. 67 and 68
70	vln II	2-4	A-Wn 1: no articulation marking; A-Wn 2: beats 2-4 slurred
72	vla	3	A-Wn 1: no dynamic marking; A-Wn 2: forte dynamic marking
84	vla	3	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking

89	vla	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
90	vln I, II	1	A-Wn 1: forte dynamic marking; A-Wn 2: no dynamic marking
96	Belinda - vocal line	1-3	A-Wn 1: no articulation marking; A-Wn 2: slur from half note on beats 1 and 2 to quarter note on beat 3
97-99	Belinda - vocal line	1-4	Independent parts - A-Wn 1: m. 97 - dotted half note and quarter note, F \sharp 4, m. 98 - four quarter notes, F \sharp 4, D \sharp 5, B \flat 5, G \sharp 4, m. 99 - two half notes, F \sharp 4, E \sharp 4; A-Wn 2: m. 97, half note, C \sharp 4, tied to the first of four eighth notes, C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4, m. 98 - four quarter notes, D \sharp 5, F \sharp 5, D \sharp 5, B \flat 5, m. 99 - two half notes, G \sharp 4, A \sharp 4 (same part as Bellarosa and Albina)
98-100	Armidoro, Giacinto - vocal line	1-4, 1-2	Independent parts - A-Wn 1: m. 98 - half note, B \flat 4, two quarter notes, F \sharp 4, D \sharp 4, m. 99 - two half notes, C \sharp 4, C \sharp 4, m. 100, beats 1-2 - half note, A \sharp 4; A-Wn 2: m. 98 - four quarter notes, B \flat 4, D4, B \flat 4, G \sharp 3, m. 99 - two half notes, F \sharp 3, E \sharp 3, m. 100, beats 1-2 - half note, F \sharp 3

Appendix C.2: Variant Readings Between Salieri's Autograph Score of *La calamita de' cuori* (A-Wn 1) and Copy I-VIb

Bar	System	Beat	Difference
No. 1, Act I - Sinfonia			
			A-Wn 1: horn I, II in F; I-VIb: horn I, II in C - slight to significant differences in horn parts throughout
			A-Wn 1: fl I, II, horn I, II parts separated from rest of instrumentation; I-VIb: fl I, II, horn I, II parts included in full score
13	tr I, II	1	A-Wn 1: fortissimo dynamic marking; I-VIb: no dynamic marking
13-16	tr I, II	1-4	A-Wn 1: half notes; I-VIb: staccato quarter notes on beats 1 and 3, quarter rests on beats 2 and 4 (same notes in both sources)
20	vla	1	A-Wn 1: piano dynamic marking; I-VIb: no dynamic marking
21	ob I	1	A-Wn 1: no dynamic marking; I-VIb: fortissimo dynamic marking
21	vla	1	A-Wn 1: fortissimo dynamic marking; I-VIb: no dynamic marking
22	ob II	3-4	A-Wn 1: eighth notes marked staccato; I-VIb: no articulation marking
23	vla	3	A-Wn 1: piano dynamic marking; I-VIb: no dynamic marking
27	vla	3	A-Wn 1: piano dynamic marking; I-VIb: no dynamic marking
29	vla	3	A-Wn 1: fortissimo dynamic marking; I-VIb: no dynamic marking
37	fl I, II	2-4	A-Wn 1: quarter notes marked staccato; I-VIb: no articulation marking
40	vla	1	A-Wn 1: piano dynamic marking; I-VIb: no dynamic marking
42	fl I, II, ob I, II, bc	3	A-Wn 1: forte dynamic marking; I-VIb: no dynamic marking
43	tr I, II	2	A-Wn 1: forte dynamic marking; I-VIb: no dynamic marking
46	vln I, II	4	A-Wn 1: eighth notes marked staccato; I-VIb: no articulation marking

52	tr I, II, ob I, II, vla	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
56	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
57-58	vln I	4-3	A-Wn 1: slur from sixteenth notes on beat 4 of m. 57 through quarter note on beat 3 of m. 57; I-Vlb: no articulation marking
60	fl I, II, vln II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
62	vln II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
64	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
65	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
66	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
67	bsn	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
70	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
70	vln I	3-4	A-Wn 1: slur over eighth notes on second half of beat 3 and beat 4; I-Vlb: no articulation marking
83	bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
95	vln I, II	4	A-Wn 1: no articulation marking; I-Vlb: final two sixteenth notes in measure slurred
No. 2, Act I, Scene I - Quartet: <i>Bell'idolo d'amore</i> (Giacinto, Armidoro, Saracca, Pignone)			
5	ob I, II, vln I	2	A-Wn 1: no articulation marking; I-Vlb: first eighth note on beat 2 marked staccato
5	vla I, II	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
7	ob I, II, vla I, II	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
8	vln I, vla I, II	1-3	A-Wn 1: slur over all eighth notes in measure except for last; I-Vlb: no articulation marking
9	vln I, II, vla I, II	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking

15	vla I, II	2-3	A-Wn 1: slur over final three eighth notes of measure; I-Vlb: no articulation marking
18	Armidoro - vocal line	1-3	A-Wn 1: slur over entire measure; I-Vlb: no articulation marking
25	Giacinto - vocal line	1	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
25	Pignone - vocal line	1	A-Wn 1: forte dynamic marking; I-Vlb: forte dynamic marking
No. 3, Act I, Scene I - Recitative: <i>Amor, tu che ricovri</i> (Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 4, Act I, Scene I - Quartet: <i>Bel nume Cupido di te già mi fido</i> (Armidoro, Giacinto, Saracca, Pignone)			
1	bc	1-2	A-Wn 1: dotted quarter note, B \flat 4; I-Vlb: quarter rest, eighth rest
2	vln II	1	A-Wn 1: slur from dotted eighth note to sixteenth note on beat 1; I-Vlb: no articulation marking
3	bc	1-2	A-Wn 1: dotted quarter note, F \sharp 2; I-Vlb: quarter and eighth rest
4	vln II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; I-Vlb: no articulation marking
6	ob I	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; I-Vlb: slur over entire measure
6	ob II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; I-Vlb: no articulation marking
14	ob I, vln II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; I-Vlb: no articulation marking
18	vln I	2	A-Wn 1: staccato marking on second half of beat 2; I-Vlb: no staccato marking
27	vln I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 5, Act I, Scene II - Recitative: <i>Udiste? Sì, pur troppo</i> (Albina, Belinda)			
16	bc	4	A-Wn 1: figured bass marking; I-Vlb: no figured bass marking
19	bc	4	A-Wn 1: figured bass marking; I-Vlb: no figured bass marking

No. 6, Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
7	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
28	vla	1-2	A-Wn 1: half note, B \sharp 4; I-Vlb: half note, D \sharp 4
35	vla	2	A-Wn 1: rinforzando dynamic marking; I-Vlb: no dynamic marking
47	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
57-58	Belinda - text	3-4, 1-2	A-Wn 1: “morde pugne”; I-Vlb: “pugne morde”
67	bc	3-4	A-Wn 1: eighth notes marked staccato; I-Vlb: no articulation marking
75	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
82	bsn	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
105	vln I, II, bc	3-4	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
106	vln I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
113	vln I, II	2-4	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
114	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
115	vln I, II, bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
122	vln I, II	3-4	A-Wn 1: slur over sixteenth notes on beats 3 and 4; I-Vlb: no articulation marking
No. 7, Act I, Scene III - Recitative: <i>Dura cosa è l'amor</i> (Albina)			
n/a			
No. 8, Act I, Scene IV - Cavatina: <i>Donne belle che bramate</i> (Bellarosa)			
5	vla	2	A-Wn 1: eighth notes marked staccato; I-Vlb: no articulation marking
14	vln I	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: forte dynamic marking
14	vln II	1	A-Wn 1: piano dynamic marking on second half of beat 1; I-Vlb: no dynamic marking
19	vla	1-2	A-Wn 1: eighth notes on second half of beat 1 and first half of beat 2 marked staccato; I-Vlb: no articulation marking
20	vla	1	A-Wn 1: slur from dotted eighth note to sixteenth note on beat 1; I-Vlb: no articulation marking

21	bsn	1	A-Wn 1: rinforzando dynamic marking; I-Vlb: no dynamic marking
33	vla	2	A-Wn 1: fortissimo dynamic marking; I-Vlb: forte dynamic marking
34	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
No. 9, Act I, Scene IV - Recitative: <i>In verità, quando ci penso, io rido</i> (Bellarosa)			
n/a			
No. 10, Act I, Scene V - Recitative: <i>Ecco la mia diletta</i> (Bellarosa, Pignone)			
n/a			
No. 11, Act I, Scene V - Aria: <i>Figlia mia, se di marito</i> (Pignone)			
5	vln I, II, vla	3-4	A-Wn 1: sixteenth notes marked staccato; I-Vlb: no articulation marking
8	bsn	1-4	A-Wn 1: whole rest; I-Vlb: bsn doubles bc
11	bsn	1-4	A-Wn 1: quarter notes on beats 1 and 3 (E \sharp 3, B \sharp 3); I-Vlb: eighth notes on all beats except the first half of beat 1 (D \sharp 3)
20	ob I, II	3	A-Wn 1: forte dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
30	bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
50	vln II	3-4	A-Wn 1: no articulation marking; I-Vlb: eighth notes marked staccato
76-80	vln I	3-4, 1-4, 1-2	A-Wn 1: eighth-note groupings marked as first two slurred, second two staccato; I-Vlb: no articulation marking
85	vln I, II, vla	2-3	A-Wn 1: sixteenth+eighth-note figure marked staccato; I-Vlb: no articulation marking
89	vla	2-3	A-Wn 1: sixteenth+eighth-note figure marked staccato; I-Vlb: no articulation marking
98	vln I	3	A-Wn 1: eighth note marked staccato; I-Vlb: no articulation marking
108	bc	4-6	A-Wn 1: sixteenth notes marked staccato; I-Vlb: no articulation marking
115	vla, bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking

No. 12, Act I, Scene VI - Recitative: <i>Costui per dir il vero</i> (Bellarosa, Saracca)			
n/a			
No. 13, Act I, Scene VII - Recitative: <i>E tal io bramo</i> (Bellarosa, Armidoro, Saracca)			
1			A-Wn 1: lists scene incorrectly as “VIII”; I-Vlb: lists scene correctly as “VII”
1	bc	1	A-Wn 1: whole note, C#3; I-Vlb: half note, C#3
No. 14, Act I, Scene VII - Aria: <i>Quel bel valor m'acende</i> (Bellarosa)			
1	vln I, II, vla	3-4	A-Wn 1: sixteenth note on second half of beat 3 and dotted eighth and sixteenth notes on beat 4 marked staccato; I-Vlb: no articulation marking
2	vln I, II	1-2	A-Wn 1: quarter note on beat 1 tied to first sixteenth note on beat 2; I-Vlb: no articulation marking
6	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
55	vln I, II	1-2	A-Wn 1: quarter notes marked staccato; I-Vlb: no articulation marking
55	vla	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
61	vla	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
65-67	vln II	4, 1-4	A-Wn 1: tutti with vln I; I-Vlb: independent vln II part
66-67	horn I, II	1-4	A-Wn 1: whole rests; I-Vlb: quarter notes on D5 on beats 1, 3, and 1, separated by quarter rests
66	bsn, bc	3	A-Wn 1: quarter note, C#3; I-Vlb: quarter note, C#4
68	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
84	vln I	2	A-Wn 1: eighth notes marked staccato; I-Vlb: no articulation marking
95	vln II	1-2	A-Wn 1: half note, G#3; I-Vlb: half note, B#4
95	vla	1-2	A-Wn 1: half note, B#4; I-Vlb: half note, G#3
95	bc	1-2	A-Wn 1: half note, B#4; I-Vlb: half note, G#3

No. 15, Act I, Scene VIII - Recitative: <i>Ma voi, che pretendete</i> (Armidoro, Saracca)			
n/a			
No. 16, Act I, Scene IX - Recitative: <i>Ola! Perche coll'armi?</i> (Albina, Armidoro, Saracca)			
15	Armidoro - vocal line	2	A-Wn 1: eighth note on second half of beat 2, D \sharp 4; I-Vlb: eighth note on second half of beat 2, D \natural 4
No. 17, Act I, Scene IX - Aria: <i>Sperar il caro porto</i> (Armidoro)			
1	vln I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
21	ob I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
24	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
33	bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
36	vla, bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
39-40	horn I, II, ob I, II	1-4	content from A-Wn 1, m. 39 appears in m. 40 of I-Vlb; m. 39 of I-Vlb has only a whole rest in horn and oboe parts; content of A-Wn 1 m. 40 does not appear in I-Vlb; m. 41 of both sources match
72	ob I, vln I, bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
72	bsn	3	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
75	vln I, II, vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
76	vln II	1-4	A-Wn 1: whole note, C \sharp 5; I-Vlb: blank measure
77	vln I	2-3	A-Wn 1: half note, C \sharp 5; I-Vlb: quarter note, C \sharp 5, quarter rest
78	vla	2-3	A-Wn 1: half note, A \flat 4 (seems as if something else was erased here); I-Vlb: half note B \flat 4
79	bsn	1	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
86	horn I, II, ob I, II	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking

91	vla	3	A-Wn 1: no dynamic marking; I-Vlb: piano dynamic marking
94	bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
99	vln I, II	4	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
106	ob I, II, bsn	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
106-07	horn II	4-1	A-Wn 1: tie from beat 4 of m. 106 to beat 1 of m. 107; I-Vlb: no articulation marking
125	horn I, II, ob I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
125	vla	2	A-Wn 1: no dynamic marking; I-Vlb: piano dynamic marking
126	horn I, II, ob I, II, vln I, II, vla	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 18, Act I, Scene X - Recitative: <i>Misera me!</i> (Albina, Saracca)			
n/a			
No. 19, Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
1	vln I, II, bc	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
9	bc	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
12	vla	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
12	vla	4	A-Wn 1: quarter rest; I-Vlb: no marking (blank space)
31	vln I, II	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
39	vln I, II, vla, bc	1-2	A-Wn 1: four eighth notes, F \sharp 4, E \sharp 4, F \sharp 4, D \sharp 4; I-Vlb: one quarter note, F \sharp 4 (F \sharp 3 in bc) followed by a quarter rest
No. 20, Act I, Scene XI - Recitative: <i>È tanto il mio dolor che non ascolto</i> (Albina, Bellarosa)			
n/a			

No. 21, Act I, Scene XI - Aria: <i>Son fuori di me!</i> (Albina)			
54	bc	2	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
No. 22, Act I, Scene XII - Recitative: <i>Queste donne, io lo so, m'odiano tutte</i> (Bellarosa, Giacinto)			
12	all	1-4	Mistake in both A-Wn 1 and I-Vlb: one bar of only two beats
31	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
45	bc	3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
47	bc	1, 3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
52	all	1-4	Mistake in both A-Wn 1 and I-Vlb: one bar of only two beats
No. 23, Act I, Scene XII - Aria: <i>Recipe di quelli occhi</i> (Giacinto)			
2	fl I, II	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; I-Vlb: no dynamic markings
6	Giacinto - vocal line	1-2	A-Wn 1: two eighth notes, F \sharp 3; I-Vlb: eighth note-two sixteenth notes figure, F \sharp 3, E \sharp 3, F \sharp 3, quarter note, F \sharp 3
8	vln II	3	A-Wn 1: measure ends with a quarter note on C \sharp 4; I-Vlb: measure ends with a sixteenth-note figure, A \sharp 5, G \sharp 3, F \sharp 3
8	vla, bc	3	A-Wn 1: measure ends with a quarter note, A \sharp 4; I-Vlb: measure ends with a quarter rest
19	vln II	1	A-Wn 1: slur from dotted sixteenth note to thirty-second note on second half of beat 1; I-Vlb: no articulation marking
28	bc	1-3	A-Wn 1: slur over entire measure; I-Vlb: no articulation marking
29	vln I	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
30, 32	vln I	1-2	A-Wn 1: phrase marking over entire measure; I-Vlb: no phrase marking
38	vla	1-2	A-Wn 1: entire measure slurred; I-Vlb: slurs between groups of two eighth notes on beats 1 and 2

47-49	vla, bc	2, 1-2, 1	A-Wn 1: phrase marking over mm. 47-49; I-Vlb: eighth notes slurred in groups of two in m. 48 only
73	vla	1-2	A-Wn 1: entire measure slurred; I-Vlb: slurs between groups of two eighth notes on beats 1 and 2
77	vla	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
93	vla, bc	1-2	A-Wn 1: entire measure slurred; I-Vlb: slurs between groups of two eighth notes on beats 1 and 2
94	vla	1-2	A-Wn 1: slur over first three eighth notes in measure; I-Vlb: slur over eighth notes on beat 1 only
94	bc	1-2	A-Wn 1: slur over first three eighth notes in measure; I-Vlb: eighth notes on beats 1 and 2 slurred in groups of 2
101	vla	1-2	A-Wn 1: entire measure slurred; I-Vlb: slurs between groups of two eighth notes on beats 1 and 2
No. 24, Act I, Scene XIII - Recitative: <i>Costui, per dire il vero, è un certo umor cuorioso</i> (Bellarosa)			
n/a			
No. 25, Act I, Scene XVI - Recitative: <i>Per fido, indegno</i> (Belinda, Saracca)			
14	bc	1	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 26, Act I, Scene XV - Recitative: <i>Che diavol di fracasso</i> (Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 27, Act I, Scene XVI - Recitative: <i>Per invidia favela</i> (Giacinto, Saracca, Armidoro, Pignone)			
n/a			
No. 28, Act I, Scene XVII - Recitative: <i>Intesti quanto basta</i> (Bellarosa, Giacinto, Pignone, Saracca)			
n/a			

No. 29, Act I, Finale - Ensemble: <i>Con fonda aritmetica</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
20	ob I	1	A-Wn 1: no articulation marking; I-Vlb: eighth notes marked staccato
22-24	ob I, II	2, 1-2	A-Wn 1: phrase marking from second half of beat 2 of m. 22 through entirety of mm. 23 and 24; I-Vlb: m. 23 slurred as a single unit, eighth notes in m. 24 slurred in groups of two
22-24	vln I, II	2, 1-2	A-Wn 1: phrase marking from second half of beat 2 of m. 22 through entirety of mm. 23 and 24; I-Vlb: m. 23 slurred as a single unit, no articulation marking in m. 24
22-24	bc	2, 1-2	A-Wn 1: phrase marking from second half of beat 2 of m. 22 through entirety of mm. 23 and 24; I-Vlb: mm. 23 and 24 each slurred as a single unit
34	horn I	1-2	A-Wn 1: beat 1 - four sixteenth notes, beat 2 – two eighth notes, G \sharp 4/G \sharp 3; I-Vlb: half note, G \sharp 4/G \sharp 3
53	vln II	1-2	A-Wn 1: sixteenth note, three eighth notes, sixteenth note rhythm, F \sharp 4; I-Vlb: eighth note, quarter note eighth note rhythm, F \sharp 4
56	vln I, II	1-2	A-Wn 1: eighth+sixteenth-sixteenth-note rhythmic figure on both beats; I-Vlb: eighth note+eighth rest figure on both beats
57-58	vln I, II	1-2	A-Wn 1: four sixteenth notes on each beat; I-Vlb: eighth note+eighth rest figure on both beats
89	vln I, II	1-2	A-Wn 1: four sixteenth notes on beat 1, eighth and two sixteenths on beat 2; I-Vlb: two eighths on beat 1, eighth rest and two sixteenths on beat 2
90	vln I, II	1-2	A-Wn 1: eighth and two sixteenths on beat 1, two eighths on beat 2; I-Vlb: two eighths on beat 1, eighth rest, sixteenth rest, sixteenth note on beat 2
95, 96	vln I, II, bc	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; I-Vlb: no dynamic markings
97, 98, 99	bc	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; I-Vlb: no dynamic markings
101	vla	1	A-Wn 1: pianissimo dynamic marking; I-Vlb: no dynamic marking
105	vln II	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking

122-25	horn I, II	1-2, 1	A-Wn 1: m. 122-23, eighth rest+two eighth notes+eighth rest rhythmic figure on D \sharp 5, m. 124, eighth rest-sixteenth rest-five sixteenths notes on D \sharp 5, m. 125 eighth note on G \sharp 4; I-Vlb: whole rests
122-24	ob I, II	1-2, 1	A-Wn 1: m. 122, eighth rest-two sixteenth notes-two eighth notes, m. 123, eighth note-dotted sixteenth-thirty-second note on beat 1, two eighths on beat 2, m. 124, eighth note; I-Vlb: mm. 122-23, half rests, m. 124, quarter rest
139	ob II	2	A-Wn 1: two eighth notes, F \sharp 4, D \sharp 4; I-Vlb: dotted eighth and sixteenth note, F \sharp 4, D \sharp 4
150	vln I	1-3	A-Wn 1: slur over quarter note and two sixteenth notes on beats 1-3; I-Vlb: slur over two sixteenth notes on beat 3 only
153-55	vla	1-6, 1-4	A-Wn 1: phrase marking over all three measures; I-Vlb: slurs over mm. 153 and 154 as single units only
155	all	5	A-Wn 1: fermata over beat 5; I-Vlb: no fermata
162	vln II	1-3	A-Wn 1: quarter note, A \sharp 5, eighth note, B \flat 5; I-Vlb: quarter note, G \sharp 4, eighth note, F \sharp 4
186	all	5	A-Wn 1: fermata over beat 5; I-Vlb: no fermata
215-20	vln II, vla	1-4	A-Wn 1: eighth note triplets on each beat; I-Vlb: quarter rest on beat 1, quarter notes on beats 2-4 (vln II, mm. 217-18, quarter rest, half note tied to quarter note)
245	Pignone-vocal line	4	A-Wn 1: quarter note on C4; I-Vlb: quarter note on G3
No. 30, Act II, Scene I, Recitative: <i>Ho inteso, ho letto a chiare note</i> (Armidoro)			
n/a			
No. 31, Act II, Scene II, Recitative: <i>Alfin v'ho ritrovato</i> (Albina, Armidoro)			
23	bc	3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 32, Act II, Scene III, Recitative: <i>Poss'io soffrir di più</i> (Albina)			
n/a			

No. 33, Act II, Scene III, Cavatina: <i>E viva Rosabella</i> (Giacinto)			
17-18	vln II	1-6	A-Wn 1: phrase marking over mm. 17 and 18; I-Vlb: no phrase marking
30	vln II	6	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 34, Act II, Scene III, Recitative: <i>Voi pur siete invaghito</i> (Albina, Giacinto)			
17	bc	3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 35, Act II, Scene III, Aria: <i>Si vanta, si dice</i> (Albina)			
1	vla	1-4	A-Wn 1: original part has been erased and replaced with eighth notes that outline different parts of the chord than those in I-Vlb
1-2	ob II	1-4	A-Wn 1: independent oboe II part; I-Vlb: indication that ob II should play the same part as vln II
2-4	vln II	1-4	A-Wn 1: original part that matches I-Vlb has been erased and replaced with eighth notes outlining different parts of the chord; I-Vlb: eighth notes match what was originally written in A-Wn 1
2-4	bsn	1-4	A-Wn 1: quarter notes outline different parts of chord (m. 2, E \flat 4/G \flat 4, m. 3, E \flat 4/F \sharp 3, m. 4, D \sharp 4/F \sharp 3; I-Vlb: same rhythm as A-Wn 1, but notes differ from that in A-Wn 1 (m. 2 G \sharp 4/E \sharp 4, m. 3 F \sharp 4/E \sharp 4, m. 4 F \sharp 4/D \sharp 4
3-5	ob I, II	1-4	A-Wn 1: independent ob I and II parts; I-Vlb: indication that ob I and ob II should play the same parts as vln I and vln II
17, 18	ob I	1	A-Wn 1: slur over sixteenth notes on beat 1; I-Vlb: no articulation marking
19	vla	2	A-Wn 1: no dynamic marking; I-Vlb: crescendo marking
42	Albina - vocal line	3	A-Wn 1: slur over dotted eighth and two sixteenth notes on beat 3; I-Vlb: no articulation marking
43	vln I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
43	ob I, II	1-3	A-Wn 1: two sixteenth notes on second half of beat 1, two eighth notes on beat 2, quarter note on beat 3 (C \sharp 5/A \sharp 5); I-Vlb: whole rest

43	vln I	4	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
44	bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
49	vln I	2	A-Wn 1: quarter note marked staccato; I-Vlb: no articulation marking
50	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; I-Vlb: no articulation marking
59	vla, bsn, bc	1-4	A-Wn 1: eighth note arpeggio on beats 1 and 2, F \sharp 3, A \sharp 4, C \sharp 4, F \sharp 3, repeated eighth notes on beats 3 and 4, C \sharp 4; I-Vlb: repeated eighth notes on beats 1-4, F \sharp 3
60	vla, bsn, bc	1-4	A-Wn 1: eighth note arpeggio on beats 1 and 2, F \sharp 3 (vla - F \sharp 4), A \sharp 4, C \sharp 4, F \sharp 3 repeated eighth notes on beats 3 and 4, C \sharp 4; A-Wn 2: repeated eighth notes on beats 1-4, F \sharp 3
63	vla	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
68	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
71	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; I-Vlb: B \flat 4, G \sharp 4, E \flat 4, G \sharp 4, E \flat 4, G \sharp 4
71-73	ob I, II	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, E \sharp 5/C \sharp 5, m. 72, whole note, E \flat 5/C \sharp 5, m. 73, three quarter notes, D \sharp 5/B \flat 5; I-Vlb: whole rests in all three measures
71-73	bsn	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, G \sharp 3, m. 72, whole note, F \sharp 3, m. 73, half note tied to a quarter note, F \sharp 3; I-Vlb: blank measures, indication that bsn should double bc
81	vla, bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
83	vla	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
85-86	ob II	3-4, 1	A-Wn 1: all quarter notes marked portato; I-Vlb: beats 3 and 4 of m. 85 marked staccato, no articulation marking on beat 1 of m. 86
86	ob I	1	A-Wn 1: quarter note marked portato I-Vlb: no articulation marking
92	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
96	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
103	ob I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
104	ob I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking

106-07	ob II, vln II	1-4	A-Wn 1: continuous eighth notes, G \sharp 4-C \sharp 5; I-Vlb: continuous eighth notes B \flat 4-G \sharp 4, then E \flat 4-G \sharp 4 repeated
106-08	bsn	1-4, 1	A-Wn 1: m. 106, quarter-half-quarter rhythmic figure, E \flat 4/G \sharp 3, m. 107, whole note, E \flat 4/F \sharp 3, m. 108, D \sharp 4/F \sharp 3; I-Vlb: m. 106-07, quarter-half-quarter rhythmic figure, G \sharp 4/E \flat 4, F \sharp 4/E \flat 4, m. 108, quarter, F \sharp 4/D \sharp 4
109	vln I	1-2	A-Wn 1: sixteenth notes slurred in groups of two; I-Vlb: no articulation marking
109	vln I	3	A-Wn 1: sixteenth notes slurred; I-Vlb: no articulation marking
No. 36, Act II, Scene IV, Accompanied Recitative: <i>Dunque Armidoro (Giacinto)</i>			
14	bc	1, 3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
19	bc	1	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
21	bc	2,3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 37, Act II, Scene IV, Cavatina: <i>Chi ha coraggio si vedrà (Saracca)</i>			
n/a			
No. 38, Act II, Scene, IV, Recitative: <i>Di qual premio parlate (Giacinto, Saracca)</i>			
21	bc	1	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
30	bc	1	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 39. Act II, Scene IV, Aria: <i>Se si tratta di cantar (Giacinto)</i>			
11	bc	1, 2	A-Wn 1: piano dynamic marking on beat 1; I-Vlb: piano dynamic marking on beat 2
33	vln I, II	1, 2	A-Wn 1: piano dynamic marking on beat 1; I-Vlb: piano dynamic marking on beat 2
37-38, 41-42	Giacinto - vocal liine	1-2	A-Wn 1: optional upper part; I-Vlb: no optional part
45	ob I, II	1	A-Wn 1: no dynamic marking; I-Vlb: mezzoforte dynamic marking

48-49	ob I, II, vln I, II, vla, bsn, bc	2-1	A-Wn 1: no articulation marking; I-Vlb: tie from half note in m. 48 to half note in m. 49
89-90	horn I, II	2-1	A-Wn 1: half note in m. 89 tied to half note in m. 90; I-Vlb: no articulation marking
123-29	ob I, II	1-2	A-Wn 1: parts written in, ob I crossed out, note over ob II: “ob. primo/sec: tacet”; I-Vlb: matches part originally written into A-Wn 1
123-29	vln I, II	1-2	A-Wn 1: note over vln I: “v. sec: tutto in 8~ bassa”, note under vln II: “v. primo”; I-Vlb: parts match the original parts written into A-Wn 1
129	horn I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
129-30	ob II	1-2, 1	A-Wn 1: m. 129, matches written vln II part, m. 130 beat 1, quarter note G \sharp 4; I-Vlb: m. 129, whole rest, m. 130 beat 1, quarter rest
136	vln I, II	1-3	A-Wn 1: beats 1 and 2, half note, E \sharp 5, beat 3, four sixteenth notes, D \sharp 5, C \sharp 5, B \sharp 5, A \sharp 5; I-Vlb: whole rest
140	vla	1, 2	A-Wn 1: no dynamic markings; I-Vlb: beat 1, forte dynamic marking, beat 2, piano dynamic marking
145	vln I, II	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
146	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
No. 40. Act II, Scene V, Recitative: <i>Va pur pazzo sguaiato</i> (Saracca)			
17	Saracca - text	1	A-Wn 1: “sciocco”; I-Vlb: “bestia”
No. 41, Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			
5	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
7	vln II	1-2	A-Wn 1: half note, B \flat 4; I-Vlb: tutti with vln I
8	bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking

8	vln I, II	2-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; I-Vlb: quarter notes (same note sequence in both copies)
9	vln I, II, bc	4	A-Wn 1: forte dynamic marking (piano dynamic marking has been crossed out); I-Vlb: piano dynamic marking
13	vln I	4	A-Wn 1: quarter note, F \sharp 5 (quarter note on F \sharp 4 crossed out); I-Vlb: quarter note on F \sharp 4
13-14	vln I	4, 1-4	A-Wn 1: faint marking indicating that passage should be played “in 8v”; I-Vlb: m.14 reproduced as written in A-Wn 1
13-14	vln II	4-1	A-Wn 1: tie from beat 4 of m. 13 to beat 1 of m. 14; I-Vlb: no articulation marking
16	vln I, II	3-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; I-Vlb: quarter notes (same note sequence in both copies)
20	vln I	1, 3	A-Wn 1: tie from eighth note to first thirty-second note on first half of beats 1 and 3; I-Vlb: no articulation marking
25	vln I, II	3-4	A-Wn 1: D \sharp 5/B \flat 5; D-Dl: D \sharp 6/B \flat 6
25, 26, 27, 29	vla, bc	4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-Dl: quarter note (same note in both copies)
26, 27	vln I, II	1, 4	A-Wn 1: C \sharp 5/A \sharp 5, D \sharp 5/B \flat 5; I-Vlb: C \sharp 6/A \sharp 6, D \sharp 6/B \flat 6
27-29	vln I, II	4, 1-4, 1-2	A-Wn 1: written in a range between A \sharp 4 and D \sharp 5; I-Vlb: written an octave above A-Wn 1
28	ob I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
31	vln I	4	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
61	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; I-Vlb: slur between beats 2 and 3
65	vla	1	A-Wn 1: C \sharp 4; I-Vlb: A \sharp 4
97	vla	1	A-Wn 1: quarter note on A \sharp 4 crossed out, replaced with quarter note on C \sharp 4; I-Vlb: quarter note on A \sharp 4

No. 42, Act II, Scene VI, Sinfonia for two orchestras, mvt. I			
			A-Wn 1: prefatory note/stage directions; I-Vlb: no prefatory note/stage directions in I-Vlb
21-24	vln II (orch 2)	1-4	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; I-Vlb: quarter note, half note, quarter note tied to the first quarter note of the next measure
31	vln I, II, vla (orch 2)	4	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
38	ob I (orch 2)	1	A-Wn 1: indication that the following passage should be a solo; I-Vlb: no solo indication
61-62	vln I, II (orch 1 and 2)	1-4	A-Wn 1: dotted quarter+eighth-note rhythmic figure; I-Vlb: half notes (same note sequence in both copies)
77-79	vln II (orch 2)	1-4	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; I-Vlb: quarter note, half note, quarter note tied to the first quarter note of the next measure
86	tr I, II (orch 2)	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
91	bc (orch 1)	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
99-100, 101-02	bc (orch 2)	2-4, 1	A-Wn 1: beat 2, two eighth notes (D \sharp 3, E \sharp 3); beat 3, quarter note (F \sharp 3) preceded by a grace note; beat 4, two eighth notes (E \sharp 3, D \sharp 3); beat 1, quarter note (A \sharp 4); I-Vlb: beats 2-4, beat 1 quarter notes (A \sharp 3)
No. 43, Act II, Scene VI, Sinfonia for two orchestras, mvt. 2			
11-24	all	1-3	A-Wn 1: indication that mm. 11-24 should be repeated; I-Vlb: no repeat signs for this section
No. 44, Act II, Scene VI, Sinfonia for two orchestras, mvt. 3			

5	fl I, II (orch 1), ob I, II (orch 2)	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
5	tr I, II (orch 2)	1	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
21-24	vln I, II, vla (orch 2)	1-2	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
25	vln I, II, vla, tr I, II (orch 2)	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
51-58	all	1-2	A-Wn 1: no repeat of this section; I-Vlb: repeat signs around mm. 51-58
55	horn I, II (orch 1)	1-2	A-Wn 1: half note (E \sharp 5/G \sharp 4); I-Vlb: half note (E \sharp 5/C \sharp 5)
55	ob I, II (orch 2)	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
58	vlc, bsn (orch 1)	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
60	vla (orch 2)	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
60, 61	bc (orch 2)	2, 1	A-Wn 1: piano dynamic marking on second half of beat 2 in m. 60; I-Vlb: piano dynamic marking on beat 1 of m. 61
67-70	vla (orch 2)	1-2	A-Wn 1: crescendo marking; I-Vlb: no dynamic marking
70	bc (orch 2)	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: forte dynamic marking
71	vln II (orch 1), vln I, II,	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking

	vla (orch 2)		
71	horn I (orch 1)	1	A-Wn 1: no dynamic marking; I-Vlb: piano dynamic marking
71	ob I, II (orch 2)	1	A-Wn 1: ob I and II unison quarter note on D \sharp 5; I-Vlb: whole rest
71	tr I, II (orch 2)	1	A-Wn 1: tr I and II unison quarter note on C \sharp 5; I-Vlb: whole rest
71	bc (orch 2)	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
71	horn I (orch 1)	2	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
71-74	bc (orch 2)	1-2	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
75	vln I, II (orch 1), vln I, II, bc (orch 2)	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: forte dynamic marking
75	horn I, II (orch 1)	1	A-Wn 1: no dynamic marking; I-Vlb: forte dynamic marking
76ff	all	1-2	I-Vlb: mm. 76ff different than A-Wn 1; A-Wn 2, D-Dl, I-Vlb, and D-Bsb all match each other
76-125	all	1-2	A-Wn 1: extended section, does not appear in I-Vlb
A-Wn 1: 126-132; I-Vlb: 76-82	all	1-2	A-Wn 1 matches I-Vlb
A-Wn 1: 126, 128; D-I-Vlb: 76, 78	vln I (orch 1)	2	A-Wn 1: repeated sixteenth notes, double stop, C \sharp 6/E \sharp 5; I-Vlb: repeated sixteenth notes, double stop, A \sharp 5/A \sharp 6

A-Wn 1: 126, 128; I-Vlb: 76, 78	fl I, II (orch 1)	2	A-Wn 1: quarter note, C#6/E#5; I-Vlb: A#6/C#5
A-Wn 1: 127, 129; I-Vlb: 77, 79	vln I (orch 1)	1	A-Wn 1: quarter note, double stop, D#6/F#5; I-Vlb: quarter note, double stop, F#5/A#5
A-Wn 1: 127, 129; I-Vlb: 77, 79	fl I, II (orch 1)	1	A-Wn 1: quarter note, D#6/F#5; I-Vlb: F#5/D#5
A-Wn 1: 130-32; I-Vlb: 80-82	vln I (orch 1)	2, 1-2, 1	A-Wn 1: added note on top of quarter note chords, D#6; I-Vlb: no added note
No. 45, Act II, Scene VI, Recitative: <i>Questi son d'Armidoro segnalati favori</i> (Bellarosa)			
n/a			
No. 46, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
8	vln I (orch 2)	1-3	A-Wn 1: slur over entire measure; I-Vlb: no articulation marking
20-26	fl I, II (orch 1)	1-3	A-Wn 1: half notes - m. 20, Eb5/Bb5, m. 21, C#5/ A#5, m. 22, D#5/Bb5, m. 23, Eb5/C#5, m. 24, D#5/Bb5, m. 25, C#5/A#5, m. 26, Bb5/D#5; I-Vlb: half notes - m. 20, Bb6/D#5, m. 21, A#6/C#5, m. 22, Bb6/D#5, m. 23, C#6/Eb5, m. 24, Bb6/D#5, m. 25, A#6/C#5, m. 26, Bb6/D#5
31	vln I, II, vla, bc (orch 2)	1	A-Wn 1: arco marking; I-Vlb: no arco marking
31-35	bsn (orch 1)	1-3	A-Wn 1: dotted half notes - m. 31, A#4, G#3, F#3, Eb3; I-Vln: dotted half notes - m. 31, Eb4, D#4, C#4, Bb4

33-34	Armidoro - vocal line	3-1	A-Wn 1: no articulation marking; I-Vlb: tie from beat 3 of m. 33 to beat 1 of m. 34
38-47	all	eighth-note anacrusis to m. 39 through beat 1 of m. 47	notes and rhythms in all parts are completely different in A-Wn 1 and I-Vlb, text is the same in both copies; A-Wn 1: m. 46-47 have been crossed out, including the text; measure numeration is thrown off between the two copies; A-Wn 1 matches none of the copies, but A-Wn 2, D-Dl, I-Vlb, and D-Bsb all match each other
A-Wn 1: 47; I-Vlb: 49	vln II (orch 2)	2-3	A-Wn 1: slur over quarter notes on beats 2 and 3; I-Vlb: no articulation marking
A-Wn 1: 47- 48; I-Vlb: 49- 50	chorus - alto, tenor - vocal line	2-3, 1	A-Wn 1: quarter notes, alto: B \flat 5, A \sharp 5, B \flat 5, tenor: F \sharp 4, F \sharp 4, D \sharp 4; I-Vlb: quarter notes, alto: F \sharp 4, F \sharp 4, F \sharp 4, tenor: D \sharp 4, C \sharp 4, B \flat 4
A-Wn 1: 48; I-Vlb: 50	bsn I, II (orch 1)	1	A-Wn 1: quarter rest; I-Vlb: quarter note, B \flat 4
A-Wn 1: 48; I-Vlb: 50	fl I (orch 1)	2-3	A-Wn 1: slur over sixteenth notes; I-Vlb: no articulation marking
A-Wn 1: 56- 62; I-Vlb: 58- 65	vlc/bc (orch 2)	1-3	A-Wn 1: repeated eighth-note rhythmic figures; I-Vlb: quarter note-quarter rest rhythmic figures
A-Wn 1: 64; I-Vlb: 66	horn I, II (orch 1)	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
A-Wn 1: 71; I-Vlb: 73	Armidoro - vocal line	1-2	A-Wn 1: slur between dotted quarter on beat 1 and thirty second notes on beat 2; I-Vlb: no articulation marking
A-Wn 1: 74; I-Vlb: 76	vln I (orch 1)	1-3	A-Wn 1: eighth notes marked staccato; I-Vlb: eighth notes marked portato
A-Wn 1: 77; I-Vlb: 79	vln I (orch 1)	1-3	A-Wn 1: eighth notes slurred in groups of two; I-Vlb: all eighth notes in measure slurred as a single group
A-Wn 1: 78; D-Dl: 80	vln I (orch 1)	1-2	A-Wn 1: no articulation marking over eighth notes; I-Vlb: eighth notes marked staccato

A-Wn 1: 78; I-Vlb: 80	vln I (orch 1)	3	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; I-Vlb: eighth note+sixteenth rest+sixteenth-note rhythmic figure (same notes in both sources)
A-Wn 1: 79; D-Dl: 81	vln I (orch 1), Armidoro	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; I-Vlb: eighth+two sixteenth notes rhythmic figure
A-Wn 1: 82ff; I-Vlb: 84ff	all	1-3	notes and rhythms in all parts are completely different in A-Wn 1 and I-Vlb; A-Wn 1 ends at m. 129, I-Vlb is extended and ends at m. 145 (I-Vlb matches all other copies)
No. 47, Act II, Scene VI, Recitative: <i>Viva, viva Armidoro</i> (Bellarosa)			
A-Wn 1: 1-9; I-Vlb: 1-8	Bellarosa - vocal line, bc	1-4	text and notes match in both sources, A-Wn 1 and other sources are two beats off from one another; A-Wn 2, D-Dl, I-Vlb, and D-Bsb all match each other
No. 48, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
A-Wn 1: 1-20; I-Vlb: 1-38	all	1-3	Many differences in all parts are of A-Wn 1 and I-Vlb; I-Vlb matches A-Wn 2
No. 49, Act II, Scene VII, Recitative: <i>Signor Pignone caro</i> (Belinda, Pignone)			
23	Bellarosa - vocal line	3	A-Wn 1: eighth note, first half of beat 3, B \flat 4; I-Vlb: eighth note, first half of beat 3, B \natural 4
26	bc	3	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings
No. 50, Act II, Scene VIII, Recitative: <i>Chi è che di tanti amanti ha tanta sete?</i> (Bellarosa, Belinda, Pignone)			
1	Bellarosa - text	1-2	A-Wn 1: “Chi è che tanti amanti”; I-Vlb: “Chi è di tanti amanti”
26	Bellarosa - text	3-4	A-Wn 1: “e non è”; I-Vlb: “e non già”
37-38	bc	4-1	A-Wn 1: figured bass markings; I-Vlb: no figured bass markings

No. 51, Act II, Scene VIII, Aria: A-Wn 1 - <i>Mi pizzica, mi stuzzica</i>/D-Bsb: <i>Il sangue già mi brulica</i> (Belinda)			
	vla		A-Wn 1: part labeled “Viole”; I-Vlb: part labeled “Viola”
1	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: forte dynamic marking
6	vln II	4-6	A-Wn 1: quarter note on beats 4 and 5 tied to the eighth note on beat 6; I-Vlb: no articulation marking
66	vln I, II	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
67	vln I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: forte dynamic marking
69	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: forte dynamic marking
89	vln I, II	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
91	vla	3	A-Wn 1: piano dynamic marking; I-Vlb: forte dynamic marking
100-02	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
109	bc	4-6	A-Wn 1: quarter note on beats 4 and 5 tied to the eighth note on beat 6; I-Vlb: no articulation marking
112	vla, bc	1-3	A-Wn 1: quarter note on beats 1 and 2 tied to the eighth note on beat 3; I-Vlb: no articulation marking
113-14	vla	4-6, 1-3	A-Wn 1: m. 113, beats 4-6, dotted quarter note on D [♯] 4, m. 114, beats 1-3, dotted quarter note on G [♯] 4; I-Vlb: indication that vla should play same notes as bc, m. 113, beats 4-6, dotted quarter note on B [♯] 4, m. 114, beats 1-3, dotted quarter note on C [♯] 4
121	vla	1-6	A-Wn 1: no articulation marking; I-Vlb: eighth notes slurred in groups of 3
126	vln I, II	4-6	A-Wn 1: eighth notes marked staccato; I-Vlb: no articulation marking
128	horn I, II	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
138-39	vln I, II	1-3	A-Wn 1: eighth notes slurred; I-Vlb: no articulation marking
No. 52, Act II, Scene IX, Recitative: <i>In verità colei</i> (Bellarosa, Pignone)			
15	Bellarosa - vocal line	2	A-Wn 1: fourth sixteenth note on beat 2, B [♭] 5; I-Vlb: fourth sixteenth note on beat 2, B [♯] 5

22	Pignone - vocal line	2	A-Wn 1: first eight note on beat 1, B \flat 5; I-Vlb: first eight note on beat 1, B \natural 5
33	bc	1-4	A-Wn 1: whole note on F \sharp 3; I-Vlb: whole note on F \sharp 3
No. 53, Act II, Scene IX, Aria: <i>Zitto, che non si senta</i> (Pignone)			
anacrusis to m. 1	all		A-Wn 1: slur over dotted sixteenth and thirty-second-note figure; I-Vlb: no articulation marking
4, 6	bc	2	A-Wn 1: slur over dotted sixteenth+thirty-second-note figure on second half of beat 2; I-Vlb: no articulation marking
8	vla, bc	1	A-Wn 1: eight notes marked staccato; I-Vlb: no articulation marking
8-10	vln I, II, vla, bc	1-2	A-Wn 1: multi-measure phrase marking; I-Vlb: no long phrase markings, , 9, vla, eighth notes tied in groups of 2
23, 27	vln I, II	1	A-Wn 1: sixteenth notes marked as first two slurred, second two staccato; I-Vlb: all sixteenth notes marked staccato
30-31	vln I, II, bc	1-2	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
32	vln I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
36	vln I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
42	all	2	A-Wn 1: fermata over the quarter rest on beat 2; I-Vlb: no fermata
74-75	vln I, II, bc	1-2	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
76	vln I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 54, Act II, Scene X, Recitative: <i>Oh sì, che starei fresca</i> (Bellarosa, Armidoro)			
18	bc	4	both sources include figured bass markings here, but they differ: A-Wn 1: \flat 3; I-Vlb: \flat 2/ \flat 4/ \flat 6
No. 55, Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			
18	ob I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
37	horn I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking

37, 38, 39	vla	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
42	ob I, II	1-4	A-Wn 1: beat 1, piano dynamic marking, beats 2-4, crescendo marking; I-Vlb: no dynamic marking
43	ob I, II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
48	horn I, II	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
48	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
48	bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: piano dynamic marking
48-49	vln I, II	1-4	A-Wn 1: series of repeated sixteenth-note figures and sixteenth note arpeggios; I-Vlb: m. 48 - staccato quarter notes, m. 49 - quarter notes, no articulation marking ending with a dotted eighth+sixteenth-note rhythmic figure on beat 4
57	vln I, II	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
57	vla	2	A-Wn 1: no dynamic marking; I-Vln: piano dynamic marking
59	bc	2	A-Wn 1: missing a note or rest, blank space; I-Vlb: quarter note B \flat 4
62	vln II, bsn	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
62	bsn	3	A-Wn 1: indication that the following passage should be a solo; I-Vlb: no solo indication
63	vln II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
65	vln I	2	A-Wn 1: sixteenth notes slurred in groups of two; I-Vlb: sixteenth notes slurred in a group of four
93	ob I	2	A-Wn 1: sixteenth notes slurred in groups of two; I-Vlb: sixteenth notes slurred in a group of four
96	vla	1-2	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
97	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 56, Act II, Scene XI, Recitative: <i>Motivo ho di sperar</i> (Armidoro)			
n/a			

No. 57, Act II, Scene XII, Minuet I (Instrumental)			
21	vln I	2-3	A-Wn 1: slurred group of four eighth notes (F#5, A#6, D#6, B#6); I-Vlb: dotted quarter+eighth figure (F#5, B#6)
22	vln II	1-3	A-Wn 1: slur over entire measure; I-Vlb: slur over beats 1 and 2 only
33	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
39	vln II	2-3	A-Wn 1: eighth notes slurred in group of four; I-Vlb: eighth notes slurred in groups of 2
No. 58, Act II, Scene XII, Recitative: <i>Se mi vuol favorir</i> (Bellarosa, Giacinto, Pignone)			
n/a			
No. 59, Act II, Scene XII, Minuet II (Instrumental)			
1	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
17-20	bsn	1-3, 1-2	A-Wn 1: quarter notes marked staccato; I-Vlb: no articulation marking
No. 60, Act II, Scene XII, Recitative: <i>Ora l'onor potrem godere</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
36	Giacinto - text	3	A-Wn 1: "cospettaccio" ("maledetto" has been crossed out); I-Vlb: "maledetto" (same as PL)
No. 61, Act II, Finale - Ensemble: <i>Aiuto! Si desta un qualche scompiglio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
anacrusis to m. 1	bsn		A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
9	horn I, II, tr I, II	1, 3	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 3; I-Vlb: no dynamic marking
18	all	1	A-Wn 1: primo tempo marking; I-Vln: no tempo marking

18	vla	2	A-Wn 1: pianissimo dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
23, 24, 25	vla	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; I-Vlb: no dynamic markings
27	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
28	vla	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
34	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
40	vla	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
40	chorus - all - vocal line	4	A-Wn 1: piano dynamic marking on second half of beat 4; I-Vlb: no dynamic marking
46	vln I, II, vla	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
48	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
49	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
50	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
51	vla	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
53	vla, horn I, II, tr I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
54	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
55	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
75	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
79	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
81	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
83	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
85	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
87	vla	1	A-Wn 1: forte dynamic marking on second half of beat 1; I-Vlb: no dynamic markings
88	all	1-2	m. 88 crossed out in A-Wn 1, but replicated in I-Vlb (and all other copies,) throws off measure numbers for the rest of the finale

A-Wn 1: 88; I-Vlb: 89	bc	2	A-Wn 1: four sixteenth notes (D \sharp 4), forte dynamic marking; I-Vlb: eighth note (G \sharp 3), eighth rest, piano dynamic marking
A-Wn 1: 88- 89; I-Vlb: 89- 90	vln I, II	2, 1-2	A-Wn 1: repeated sixteenth notes on a steady pitch (G \sharp 5/C \sharp 5), no articulation marking, fortissimo dynamic marking; I-Vlb: four arpeggiated sixteenth notes, unison (E \sharp 4, A \sharp 5, C \sharp 5, C \sharp 5), first two sixteenth notes slurred, second two marked staccato, piano dynamic marking)
A-Wn 1: 88- 89; I-Vlb: 89- 90	vla	2, 1-2	A-Wn 1: repeated sixteenth notes, D \sharp 4; I-Vlb: eighth note, eighth rest pattern (G \sharp 3, F \sharp 3, D \sharp 3)
A-Wn 1: 88- 90; I-Vlb: 89- 91	chorus - tenor - vocal line	1-2, 1	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, F \sharp 4 [x4]), m. 89 - eighth, six sixteenth notes (G \sharp 5, C \sharp 5, C \sharp 5, F \sharp 5 [x4], m. 90 - two eighth notes (G \sharp 4, D \sharp 4); I-Vlb: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (E \sharp 4), m. 90 - eighth, six sixteenth notes (D \sharp 5), m. 91 - two eighth notes (D \sharp 5)
A-Wn 1: 88- 89; I-Vlb: 89- 90	chorus - bass - vocal line	1-2	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, D \sharp 4 [x4]), m. 89 - eighth, six sixteenth notes (G \sharp 3, G \sharp 3, G \sharp 3, F \sharp 5 [x4]; I-Vlb: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, G \sharp 4 [x4]), m. 90 - eighth, six sixteenth notes (F \sharp 3)
A-Wn 1: 89; I-Vlb: 90	chorus - alto - vocal line	1	A-Wn 1: eight+sixteenth+sixteenth-note rhythmic figure on B \sharp 5; I-Vlb: eighth+sixteenth+sixteenth-note rhythmic figure on A \sharp 5
A-Wn 1: 90; I-Vlb: 91	vln I, II	1	A-Wn 1: four repeated sixteenth notes, double stops, vln I: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, E \sharp 5, last two marked staccato, vln II: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, C \sharp 5; I-Vlb: four arpeggiated sixteenth notes, first two slurred, second two marked staccato, vln I: B \sharp 5, D \sharp 5, G \sharp 5, E \sharp 5, vln II: B \sharp 5, G \sharp 4, B \sharp 5, C \sharp 5
A-Wn 1: 90; I-Vlb: 91	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic markings
A-Wn 1: 92; I-Vlb: 93	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking

A-Wn 1: 106; I-Vlb: 107	Bellarosa - vocal line	1	A-Wn 1: reminder accidental marking on eighth note, first half of beat 1, C#5; I-Vlb: no reminder accidental marking
A-Wn 1: 143; I-Vlb: 144	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
A-Wn 1: 143; I-Vlb: 144	vla	1	A-Wn 1: sixteenth notes marked staccato; I-Vlb: no articulation marking
A-Wn 1: 143; I-Vlb: 144	Bellarosa, Albina, Belinda, Giacinto, Armidoro, Pignone, Saracca - vocal line	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
No. 62, Act III, Scene I, Recitative: <i>Che vi par</i> (Albina, Belinda)			
9	Belinda - vocal line	1	A-Wn 1: eighth note, Eb5; I-Vlb: eighth note, E#5
11	Belinda - vocal line	1-2	A-Wn 1: quarter note, Db5, eighth note, Bb5; I-Vlb: quarter note, D#5, eighth note, B#5
11	bc	3-4	A-Wn 1: whole note on beat 3 (too many beats in measure); I-Vlb: half note on beat 3 (correct number of beats)
13	Belinda - vocal line	3-4	A-Wn 1: Bb5; I-Vlb: B#5
No. 63, Act III, Scene II, Recitative: <i>Alla piazza, alla piazza, allo steccato</i> (Albina, Belinda, Saracca)			
n/a			

No. 64, Act III, Scene II, Aria: <i>Vada, vada il trombettiere</i> (Saracca)			
4	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
18	horn I, II, vla	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
23	tr I, II, ob I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
37	vla, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
37	vla, bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
41	bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
45	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
49	tr I, II, horn I, II, vla, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
53	vla, bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
57	tr I, II, ob I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 65, Act III, Scene III, Recitative: <i>Avrei piacere, che nello steccato</i> (Albina, Belinda)			
26	Albina - vocal line	2-4	A-Wn 1: beat 2 - eighth note (B \sharp 5), sixteenth note (A \sharp 5), sixteenth note (G \sharp 5), beat 3 - quarter note (C \sharp 5), beat 4 - quarter note (C \sharp 5); I-Vlb: beat 2 - eighth rest, sixteenth note (G \sharp 4), sixteenth note (A \sharp 5), beat 3 - eighth note (B \sharp 5), eighth note (G \sharp 4), beat 4 - two eighth notes (C \sharp 5)
No. 66, Act III, Scene III, Aria: <i>Dolce rimedio al core</i> (Albina)			
	vla		A-Wn 1: viola line labeled “viole”; I-Vlb: viola line labeled “viola”
1	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
3	vlc	1-3	A-Wn 1: no articulation marking; I-Vlb: slur over entire measure
5	vla, bsn	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking

9	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
11	vla, bc	3	A-Wn 1: sixteenth notes marked portato; I-Vlb: sixteenth notes marked staccato
13	vln I	1	A-Wn 1: sixteenth notes on second half of beat 1 slurred; I-Vlb: no articulation marking
18	bc	2-3	A-Wn 1: slur over beats 2 and 3; I-Vlb: no articulation marking
26	vla	3	A-Wn 1: piano dynamic marking on last sixteenth note of beat 3; I-Vlb: no dynamic marking
28	ob I, II, bc	3	A-Wn 1: forte dynamic marking on last sixteenth note of beat 3; I-Vlb: no dynamic marking
33	vln I	1-2	A-Wn 1: no articulation marking; I-Vlb: slur from dotted quarter note on beat 1 to sixteenth notes on beat 2
33	vla	1-2	A-Wn 1: slur over beats 1 and 2; I-Vlb: no articulation marking
38	vln II	2-3	A-Wn 1: eighth notes marked portato; I-Vlb: eighth notes marked staccato
40	vln II	3	A-Wn 1: no articulation marking; I-Vlb: sixteenth notes slurred in groups of two
42	vla	1	A-Wn 1: pianissimo dynamic marking; I-Vlb: no dynamic marking
43	Albina - vocal line	2-3	A-Wn 1: slur from dotted quarter note on beat 2 to eighth note on beat 3; I-Vlb: no articulation marking
52	bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
53	bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
54	vla, bsn, bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
66-67	vla	1-3	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
67	vla, bsn, bc	2	A-Wn 1: piano dynamic marking on last sixteenth note of beat 3; I-Vlb: no dynamic marking
69	ob I, II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
71	vln II, vla, bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
71	vln II	1	A-Wn 1: slur over dotted eighth and sixteenth notes on beat 1; I-Vlb: no articulation marking

73-74	vln I, II	1-3, 1	A-Wn 1: slur over entirety of m. 73 to beat 1 of m. 74; I-Vlb: slur over beat 1 to first eighth note on beat 2 of m. 73 only
75	ob I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
No. 67, Act III, Scene IV, Recitative: <i>Io più volte ho provato</i> (Belinda)			
n/a			
A-Wn 1: No. 68; I-Vlb: No. 67 con't, Act III, Scene V, Recitative: <i>Bravo, me ne consolo</i> (Bellarosa, Armidoro, Pignone)			
A-Wn 1: 16; I-Vlb: 21	bc	3-4	Copyist mistake in both A-Wn 1 and I-Vlb: whole note on beats 3 and 4, too many beats in the measure
A-Wn 1: No. 69; I-Vlb: No. 68, Act III, Scene V, Aria: <i>Pien d'ardir costante e forte</i> (Armidoro)			
	vla		A-Wn 1: viola line labeled “viole”; I-Vlb: viola line labeled “viola”
3	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
4	vln I, II	1-3	A-Wn 1: no articulation marking; I-Vlb: quarter notes marked staccato
5	vla	1	A-Wn 1: indication that mm. 4-7 should be played marcato; I-Vlb: no note pertaining to articulation
7	horn I, II, ob I, II, vla, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
8	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
12	horn I, II, ob I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
13	horn I, II, vla, bc	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
17	ob I, II, vla, bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
21, 23	bc	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking

23	vln I, II	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: forte dynamic marking
29	ob I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
39	Armidoro - text	1	A-Wn 1: “cor” (“ben” is crossed out); I-Vlb: “ben”
46, 47	bc	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
50	horn I, II, ob I, II, vla, bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
54	horn I, II, ob I, II, vla, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
55	bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
59, 62	horn I, II, ob I, II	3	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
60, 63	horn I, II, ob I, II	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
65, 66	ob I, II, bc	3	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
66	ob I, II, bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
67	bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
69, 71	bc	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
75, 76	horn I, II, ob I, II, vla, bsn, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
75, 76	horn I, II, ob I, II, vla, bsn, bc	3	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking

82	horn I, II, ob I, II, bc	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
A-Wn 1: No. 70; I-Vlb: No. 69, Act III, Scene VI, Recitative: <i>E voi signor Pignone</i> (Bellarosa, Pignone)			
n/a			
A-Wn 1: No. 71; I-Vlb: No. 70, Act III, Scene VII, Recitative: <i>Oh questo è pazzo vero</i> (Bellarosa)			
13	bc	1-4	A-Wn 1: half note on beats 1-2, whole note on beats 3-4, too many beats in measure (copyist mistake); I-Vlb: two half notes, correct number of beats in measure
A-Wn 1: No. 72; I-Vlb: No. 71, Act III, Scene VII, Cavatina: <i>Alla pugna</i> (Giacinto)			
15	vln I, II	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
A-Wn 1: No. 73; I-Vlb: No. 72, Act III, Scene VII, Recitative: <i>Siete dunque disposto</i> (Bellarosa, Giacinto)			
n/a			
A-Wn 1: No. 74; I-Vlb: No. 73, Act III, Scene VII, Duetto: <i>Ho nel core un non so che</i> (Bellarosa, Giacinto)			
3	vln II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
8	vla	1-2	A-Wn 1: mezzoforte dynamic marking on second half of beat 1, piano dynamic marking on beat 2; I-Vlb: no dynamic markings in measure
16	vln I, II	1-2	A-Wn 1: slur over entire measure; I-Vlb: no articulation marking
16	vln II, vla	2	A-Wn 1: forte dynamic marking on the last eighth note of the measure; I-Vlb: no dynamic marking
20	vla	1	A-Wn 1: mezzoforte dynamic marking; I-Vlb: no dynamic marking
22	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
30	vln I, II	2	A-Wn 1: forte dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
32	vla	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
48	vla	2	A-Wn 1: piano dynamic marking on second half of beat 2; I-Vlb: no dynamic marking

50	vla	1	A-Wn 1: rinforzando dynamic marking on sixteenth note on second half of beat 1; I-Vlb: no dynamic marking
52	vla	2	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
57	vln I	2	A-Wn 1: slur over dotted sixteenth and thirty-second note on the second half of beat 2; I-Vlb: no articulation marking
67	vln I, II	1	A-Wn 1: group of four thirty-second notes on second half of beat 1 marked first two as slurred, second two as staccato; I-Vlb: no articulation marking
69	ob II	1	A-Wn 1: no articulation marking; I-Vlb: sixteenth notes marked staccato
70	vln II, vla, bsn	2	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
71	vln II, vla	2	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
73	vla	1	A-Wn 1: piano dynamic marking on second half of beat 1; I-Vlb: no dynamic marking
76	vla	2	A-Wn 1: forte dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
79	vla	2	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking
83	vln I, II	2	A-Wn 1: forte dynamic marking on second half of beat 2; I-Vlb: no dynamic marking
83	bc	2	A-Wn 1: mezzoforte dynamic marking; I-Vlb: forte dynamic marking
84	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
85	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
94, 96	vla, bsn	1	A-Wn 1: rinforzando dynamic marking; I-Vlb: no dynamic marking
100	vla, bsn	1-2	A-Wn 1: crescendo dynamic marking; I-Vlb: no dynamic marking
101	vla, bsn	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
102	vla, bsn, bc	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
104	vln II	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on sixteenth notes on beat 2; I-Vlb: no dynamic markings
104, 105, 107, 108, 109, 110, 111	vla	1	A-Wn 1: fortepiano dynamic marking; I-Vlb: no dynamic marking

106	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
109	ob I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
109, 110, 111	ob I, II, vln I, II	2	A-Wn 1: rinforzando dynamic marking; I-Vlb: no dynamic marking
110, 111	ob I, II	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
113	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
114	ob I, II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
115	vla	1	A-Wn 1: fortissimo dynamic marking; I-Vlb: no dynamic marking
A-Wn 1: No. 75; D-Dl: No. 73, Act III, “Scena Ultima”, Chorus: <i>Il famoso, il gran Saracca</i> (Chorus [SATB])			
	vla		A-Wn 1: viola line labeled “viole”; I-Vlb: viola line labeled “viola”
A-Wn 1: No. 76; I-Vlb: No. 75, Act III, “Scena Ultima”, Recitative: <i>Venga alfin Bellarosa, e qui mi veda</i> (Pignone, Saracca)			
8	Saracca - vocal line	4	A-Wn 1: final note in measure is F \sharp 3; I-Vlb: final note in measure is F \natural 3
22	bc	2-4	A-Wn 1: figured bass notation under quarter and half notes in final measure; I-Vlb: no figured bass notation
A-Wn 1: No. 77; I-Vlb: No. 76, Act III, “Scena Ultima”, Accompanied Recitative: <i>Aiutami Cupido</i> (Bellarosa, Pignone)			
n/a			
A-Wn 1: No. 78; I-Vlb: No. 77, Act III, “Scena Ultima”, Recitative: <i>Di questa giostra il premio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
47	Bellarosa - vocal line	1	A-Wn 1: two eighth notes, A \natural 4; I-Vlb: two eighth notes, C \sharp 4, G \natural 3

A-Wn 1: No. 79; I-Vlb: No. 78, Act III, Finale, Ensemble: <i>Bravi! Bravi! è meglio pace</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
1	horn I, II	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
8-15	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
8-15	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
12, 13	vla	2-4	A-Wn 1: m. 12 - three quarter notes, A \sharp 4, m. 13 - three quarter notes, B \flat 4; I-Vlb: m. 12 - three quarter notes, A \sharp 5, m. 13 - three quarter notes, B \flat 5
12	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note, quarter note, C \sharp 4; I-Vlb: half note (C \sharp 4) tied to the first of four eighth notes (eighth notes: C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4)
14-15	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \sharp 4, C \sharp 4, A \sharp 4; I-Vlb: three half notes, A \sharp 4, G \sharp 3, F \sharp 3
15	vln I, II, vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
15	vla, tr I, II	4	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
17	vla	1	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
20	horn I, II	4	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
31	vln I, II	1-4	A-Wn 1: beat 1 - quarter note, beat 2-3 - half note, beat 4 - two eighth notes, slurred; I-Vlb: beats 1-3 - dotted half note, beat 4 - two eighth notes, no articulation marking (pitches match in both sources)
31	Saracca - vocal line	1-3	A-Wn 1: slur over beats 1-3; I-Vlb: no articulation marking
32	vln I	1-4	A-Wn 1: dotted quarter note (E \sharp 5), eighth note (F \sharp 5), dotted quarter note (D \sharp 5), eighth note (E \sharp 5); I-Vlb: half note (E \sharp 5), half note (D \sharp 5)
37	vln II	1-2	A-Wn 1: slur over eighth notes on beat 1 only; I-Vlb: slur over all eighth notes on beats 1 and 2

43	Pignone, Saracca - vocal line	1-3	A-Wn 1: slur over quarter notes on beats 1-3; I-Vlb: slur over beats 1 and 2 only
53-58	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
53-58	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
57	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note (C \flat 4), quarter note (C \flat 4); I-Vlb: half note (C \flat 4), tied to eighth note (C \flat 4), eighth note (D \flat 4), eighth note (E \flat 4), eighth note (F \flat 4)
58	vln I, II, chorus - soprano, chorus - tenor	1-3	A-Wn 1: slur over quarter notes on beats 1-3; I-Vlb: slur over beats 1 and 2 only
59-60	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \flat 4, C \flat 4, A \flat 4; I-Vlb: three half notes, A \flat 4, G \flat 3, F \flat 3
68	vla	3	A-Wn 1: forte dynamic marking; I-Vlb: fortepiano dynamic marking
70	Pignone - vocal line	3-4	A-Wn 1: no articulation marking; I-Vlb: slur over quarter notes on beats 3-4
78	vla	1, 3, 4	A-Wn 1: E \flat 4; I-Vlb: E \flat 4
81	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
93-99	vla	1	A-Wn 1: forte dynamic marking; I-Vlb: no dynamic marking
93-99	vla	2	A-Wn 1: piano dynamic marking; I-Vlb: no dynamic marking
95	Giacinto - vocal line	1-4	A-Wn 1: two half notes, F \flat 4, E \flat 4; I-Vlb: dotted half note, F \flat 4, quarter note, E \flat 4
96	Belinda - vocal line	1-3	A-Wn 1: no articulation marking; I-Vlb: slur from half note on beats 1-2 to quarter note on beat 3

97	Belinda - vocal line	1-4	A-Wn 1: dotted half note (F \sharp 4), looks as if original part has been erased; I-Vlb: half note (C \sharp 4), tied to the first of four eighth notes (C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4)
98	Bellarosa, Albina - vocal line	1-3	A-Wn 1: slur over quarter notes on beats 1-3; I-Vlb: slur over beats 1 and 2 only
98-99	Belinda - vocal line	1-4	Independent parts - A-Wn 1: m. 98 - four quarter notes, F \sharp 4, D \sharp 5, B \flat 5, G \sharp 4, m. 99 - two half notes, F \sharp 4, E \sharp 4; I-Vlb: indication that Belinda should sing the same part as Bellarosa and Albina, m. 98 - four quarter notes, D \sharp 5, F \sharp 5, D \sharp 5, B \flat 5, m. 99 - two half notes, G \sharp 4, A \sharp 4
98-100	Armidoro, Giacinto - vocal line	1-4, 1-2	Independent parts - A-Wn 1: m. 98 - half note, B \flat 4, two quarter notes, F \sharp 4, D \sharp 4, m. 99 - two half notes, C \sharp 4, C \sharp 4, m. 100, beats 1-2 - half note, A \sharp 4; I-Vlb: m. 98 - four quarter notes, B \flat 4, D \sharp 4, B \flat 4, G \sharp 3, m. 99 - two half notes, F \sharp 3, E \sharp 3, m. 100, beats 1-2 - half note, F \sharp 3

Appendix C.3: Variant Readings Between Salieri's Autograph Score for *La calamita de' cuori* (A-Wn 1) and Copy D-B

Bar	System	Beat	Difference
No. 1, Act I - Sinfonia			
1-12	fl I, II	1-4	A-Wn 1: indication that flutes should rest for 12 full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
2-5	vln I, II, vla bsn, bc	1-4	A-Wn 1: entire measure slurred as a group; D-B: beats 1 and 2 slurred as a group, beats 3 and 4 slurred as a group (m. 4, vln I, II, and vla only the quarter note beginning on the second half of beat 1 and the two sixteenth notes slurred as a group, no articulation marking on remainder of notes in measure)
6	vln II	2	A-Wn 1: sixteenth notes on second half of beat 2 slurred; D-B: no articulation marking
6	vln I	4	A-Wn 1: eighth and two sixteenth-note figure on beat 4 slurred; D-B: no articulation marking
8	vln II	1-2	A-Wn 1: dotted quarter note and two sixteenths on beats 1 and 2 slurred as a group; D-B: no articulation marking
9	vln II	1-2	A-Wn 1: dotted quarter note and two sixteenths on beats 1 and 2 slurred as a group; D-B: slur over sixteenth notes only
10	vln II	1-2	A-Wn 1: dotted quarter note and two sixteenths on beats 1 and 2 slurred as a group; D-B: no articulation marking
11	vln II	3	A-Wn 1: eighth and two sixteenth-note figure on beat 3 slurred; D-B: no articulation marking
11	vln II	4	A-Wn 1: eighth and two sixteenth-note figure on beat 4 slurred; D-B: slur over sixteenth notes only
13	ob I	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
13	vln I	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
13	bsn	3	A-Wn 1: no articulation marking; D-B: sixteenth note marked staccato

13	bc	4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
17	ob I, II	1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
21	vln I, II	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
21	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
21-22	ob II	4-1	A-Wn 1: tie from beat 4 of m. 21 to beat 1 of m. 22; D-B: no articulation marking
22	fl I	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
24-25	horn I, II	1-4	A-Wn 1: indication that horns should rest for two full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
25	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
25	vln I, II	4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
27	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
28-29	horn I, II	1-4	A-Wn 1: indication that horns should rest for two full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
31	fl I	1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
32	ob I, II	1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
32, 33, 34, 35	tr I	2-4, 1-4, 3-4, 1-2	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
33	vln I, II	1, 2	A-Wn 1: all sixteenth note marked staccato; D-B: beat 1 - second and third sixteenth notes slurred, beat 2 - third and fourth sixteenth notes slurred
37	fl I, II	2-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
39	vla	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
40	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
40	bc	1-2	A-Wn 1: piano dynamic marking on beat 1; D-B: piano dynamic marking on beat 2
40-41	ob II	4-1	A-Wn 1: no articulation marking; D-B: eighth note on beat 4 of m. 40 tied to quarter note on beat 1 of m. 41
41-42	fl I, II	4, 1-3	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
42	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
42	bsn	3	A-Wn 1: quarter note, G3; D-B: whole rest covers entire measure

43	vla	3-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
47-51	vln I, II, vla, solo vlc	1-4	A-Wn 1: slurs encompass entire measure; D-B: slurs are over smaller groups of notes within each measure
47-51	fl I, II	1-4	A-Wn 1: indication that flutes should rest for 5 full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
52-53	tr I, II, ob I, II, vla, bsn, bc	3-4, 1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
52	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
52, 53	fl I, II	3-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
55	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
55	bc	1-3	A-Wn 1: quarter notes slurred; D-B: no articulation marking
55	ob I, vln II	4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
56	bc	1	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
56, 59	ob I	2-4	A-Wn 1: slur over sixteenth notes on second half of beat 2 and eighth notes on beats 3 and 4; D-B: slur over sixteenth notes on second half of beat 2 only
56	vla	3-4	A-Wn 1: slur over sixteenth notes and eighth notes in beats 3 and 4; D-B: no articulation marking
58	ob I, vln I	4	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
59	vln II	2-4	A-Wn 1: slur over sixteenth notes on second half of beat 2 and eighth notes on beats 3 and 4; D-B: slur over eighth note on beats 3 and 4 only
59	vla	3-4	A-Wn 1: slur over sixteenth notes and eighth notes in beats 3 and 4; D-B: no articulation marking
60	ob I, II, vln I, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
60	vln I	2-4	A-Wn 1: eighth notes on beats 2 and the first half of beat 3 marked staccato, remainder are slurred; D-B: eighth notes on beat 2 slurred, no articulation marking on remainder
61, 63, 65	vln II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
62, 64, 66	vln II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking

67	vln II, vla, bc	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
67	bsn	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
67	bsn, vlc	2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
68	vln II, vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
69	vln II	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
70	vln I	1	A-Wn 1: fortissimo dynamic marking, fortissimo dynamic marking scratched out; D-B: fortissimo dynamic marking
70	vln II, vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
70	bc	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
70	vln I	3-4	A-Wn 1: slur over eighth notes on second half of beat 3 and beat 4; D-B: no articulation marking
71	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
72-74	horn I, II	1-4	A-Wn 1: indication that horns should rest for three full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
73	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
74	fl I	1	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
75, 79	ob I, II, vln I, II	1-4	A-Wn 1: all notes in measure marked staccato; D-B: no articulation marking
75	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
77	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
78	fl I	1	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
79-81	ob I, II	1-4	A-Wn 1: all notes in measure marked staccato; D-B: no articulation marking
83	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
84	vln I, II, vla bsn, bc	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
84	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
86-88	fl II	4, 1-4, 1-3	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
86-91	fl I	4, 1-4, 1-3	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking

90	vln I, II	1	A-Wn 1: all notes in measure marked staccato; D-B: final two sixteenth notes on beat 1 slurred
91	fl II	1-3	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
95	vln I, II	4	A-Wn 1: no articulation marking; D-B: final two sixteenth notes in measure slurred
96-97	fl I, II	1-4	A-Wn 1: indication that flutes should rest for two full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
97-98	vln I, II, vla	1-4, 1	A-Wn 1: slur over entire m. 97 and beat 1 of m. 98; D-B: slur grouping together beat 1 and 2 and beat 3 and 4 of m. 97, no articulation marking on beat 1 of m. 98
99-100	horn I, II, fl I, II	1-4	A-Wn 1: indication that horns and flutes should rest for two full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
99-101	vln I, II, vla, bc	1-4, 1-3	A-Wn 1: slurs encompass entire measure; D-B: slurs are over smaller groups of notes within each measure
101	ob I, II	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
102	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-B: sixteenth notes slurred
103	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
104	ob I, vln I	1-4	A-Wn 1: all notes in measure marked staccato; D-B: no articulation marking
No. 2, Act I, Scene I - Quartet: <i>Bell'idolo d'amore</i> (Giacinto, Armidoro, Saracca, Pignone)			
1	ob I, II, vla	1-3	A-Wn 1: slur over entire measure; D-B: slur over eighth notes on second half of beat 2 and beat 3 only
8	ob I	1-3	A-Wn 1: no articulation marking; D-B: slur over entire measure
8	vln II	1-3	A-Wn 1: slur over entire measure; D-B: no articulation marking
8-9	ob I, II, vln I, II, vla	3-1	A-Wn 1: slur from eighth note on beat 3 of m. 8 to dotted quarter on beat 1-2 of m. 9; D-B: no articulation marking
10	Armidoro, Giacinto, Pignone, Saracca - vocal line	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

11	vla	2-3	A-Wn 1: no articulation marking; D-B: slur over eighth notes on second half of beat 2 and beat 3
13	vla	2-3	A-Wn 1: no articulation marking; D-B: eighth notes on beat 2 slurred, eighth notes on beat 3 marked staccato
14	ob II	1-2	A-Wn 1: quarter notes slurred; D-B: no articulation marking
14	vla	1-2	A-Wn 1: no articulation marking; D-B: quarter notes slurred
14	vln I	2-3	A-Wn 1: sixteenth notes marked portato; D-B: sixteenth notes marked staccato
14	Armidoro, Giacinto, Pignone, Saracca - vocal line	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
15	ob I, vln I	1-2	A-Wn 1: slur over rhythmic figure on beat 1 to first eighth note on beat 2; D-B: slur over beat 1 only
15	ob II	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note on beat 2; D-B: no articulation marking
16	Armidoro - vocal line	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
18	vla, Giacinto - vocal line	1-3	A-Wn 1: no articulation marking; D-B: slur over eighth notes on beats 1, 2, and first half of beat 3
20	vla, bc	1-3	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
21-24	horn I, II	1-3	A-Wn 1: indication that horns should rest for four full measures; D-B: label of number of measure is missing, markings for whole rests match those in A-Wn 1
25-26	vln I	1-3, 1-2	A-Wn 1: double stops - m. 25, E \sharp 5/B \flat 5, E \sharp 5/B \flat 5, F \sharp 5/A \sharp 5, G \sharp 5/B \flat 5, B \flat 5/G \sharp 4, m. 26, B \flat 5/G \sharp 4, A \sharp 5/F \sharp 4; D-B: rhythm is the same as A-Wn 1, but only top line appears
26	vla, Armidoro, Giacinto - vocal line	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

27	vla	1-3	A-Wn 1: slur over entire measure; D-B: slur over eighth notes on second half of beat 2 and beat 3 only
30	vla, Armidoro, Giacinto, Pignone - vocal line	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31-32	vla	2-3, 1-3	A-Wn 1: slur over eighth notes on second half of beat 2 and beat 3 in m. 31 and all of m. 32; D-B: no articulation marking
35	ob II	2-3	A-Wn 1: slur over all sixteenth notes; D-B: slur over sixteenth notes on beat 3 only
35	vln II	2-3	A-Wn 1: slur over all sixteenth notes; D-B: slur over second, third, and fourth sixteenth notes on beat 2 only
36	vln II	1	A-Wn 1: sixteenth notes on beat 1 slurred in groups of two; D-B: sixteenth notes on beat 1 slurred in a single group of four
No. 3, Act I, Scene I - Recitative: <i>Amor, tu che ricovri</i> (Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 4, Act I, Scene I - Quartet: <i>Bel nume Cupido di te già mi fido</i> (Armidoro, Giacinto, Saracca, Pignone)			
1	vla	anacrusis to m. 1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
1, 3	bc	1-2	A-Wn 1: dotted quarter note (looks like rests were erased; D-B: quarter rest, eighth rest
1	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
2	ob I, II	1-2	A-Wn 1: slur over all notes in measure; D-B: slur over notes on beat 1 only
2, 3	vln I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
4	ob I, II, vln I, II	1-2	A-Wn 1: slur over dotted eighth and sixteenth notes on beat 1 and first eighth note on beat 2; D-B: slur over dotted eighth and sixteenth notes on beat 1 only
5	ob I	1-2	A-Wn 1: slur over entire measure; D-B: slur over second, third, and fourth eighth notes only

8	ob I, II	1-2	A-Wn 1: slur over dotted eighth and sixteenth notes on beat 1 and first eighth note on beat 2; D-B: slur over dotted eighth and sixteenth notes on beat 1 only
9	ob II	1	A-Wn 1: no articulation marking; D-B: sixteenth notes on second half of beat 2 slurred
10	ob I, II, vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
10	vln I, II	1	A-Wn 1: triple stop on beat 1 marked staccato; D-B: no articulation marking
16	ob I	1-2	A-Wn 1: slur over dotted eighth and sixteenth notes on beat 1 and first eighth note on beat 2; D-B: slur over dotted eighth and sixteenth notes on beat 1 only
18	vln I	2	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
19	vln II	2	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
24	vln I	2	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
25	vln I, II	2	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
26	bc	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
28	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
29	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
30	vln II, vla	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
No. 5, Act I, Scene II - Recitative: <i>Udiste? Sì, pur troppo</i> (Albina, Belinda)			
			A-Wn 1: recitative lasts for 28 measures; D-B: recitative lasts for 25 measures - vocal line and text match throughout
16	bc	1-4	A-Wn 1: figured bass markings; D-B: no figured bass markings
24-35	bc	3-4, 1-4	A-Wn 1: m. 24, beats 3-4: half note, E \sharp 3, m. 25: whole note E \sharp 3; D-B: m. 24, beats 3-4: quarter rest, quarter note G \sharp 3, m. 25: whole note, C \sharp 3
No. 6 (I) Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
			Same aria as appears in A-Wn 1, but in a different key (F major)

No. 6 (II) Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
6	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
6	bsn	1-4	A-Wn 1: whole note, C \sharp 4; D-B: whole rest

1-123	Belinda - text	<p>A-Wn 1:</p> <p>“Questa del sesso nostro Arme che morde, e pugne Come nel gatto l’unge Come nel cane i denti, Pose natura in me. Come nel gatto l’unge Come nel cane i denti, Pose natura in me, natura in me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso, Si il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno. Gatto di furia pieno E compassion non v’è, E compassion non v’è, E compassion non v’è Nò, nò, non v’è, Nò, nò, non v’è.</p> <p>Questa del sesso nostro Arme che morde pugne, Come nel gatto l’unge, Come nel cane i denti, Pose natura in me, natura in me.</p>	<p>D-B:</p> <p>“Contro di quell’adace Che turba a noi la pace, Farò crudel vendetta E poi quella ci vetta L’avrò da far con me, Farò crudel vendetta E poi quella ci vetta, L’avrà da far con me, Si, si, con me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso Si il bocconcin gustoso, Cane sarò rabbioso Gatto di furia pieno Gatto di furia pieno E compassion non v’è E compassion non v’è, E compassion non v’è Nò, nò, non v’è, Nò, nò, non v’è.</p> <p>Contro di quell’adace Che turba a noi la pace, Farò crudel vendetta E poi quella ci vetta, L’avrà da far con me, Si, si, con me.”</p>
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			<p>Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno Gatto di furia pieno, di furia pieno E compassion non v'è, E compassion non v'è.</p> <p>Questa del sesso nostro Arme che morde, e pugne, Come nel cane i denti, Nel gatto l'unge, Nel cane i denti, Pose natura in me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno. Gatto di furia pieno E compassion non v'è.</p> <p>Cane sarò rabbioso, Gatto di furia pieno, Gatto di furia pieno E compassion non v'è. E compassion non v'è, E compassion non v'è.”</p>	<p>Con chi levar mi tenta Il bocconcin gustoso Cane sarò rabbioso, Gatto di furia pieno Gatto di furia pieno E compassion non v'è E compassion non v'è</p> <p>Contro di quell'audace, Che turba a noi la pace, Farò la mia vendetta, La mia vendetta, La mia vendetta L'avrà da fare, da fare con mè.</p> <p>Con chi levar mi tenta Il bocconcin gustoso, Con chi levar mi tenta Il bocconcin gustoso. Cane sarò rabbioso Gatto di furia pieno. Gatto di furia pieno, E compassion non v'è.</p> <p>Cane sarò rabbioso Gatto di furia pieno Gatto di furia pieno, E compassion non v'è E compassion non v'è E compassion non v'è.”</p>
8	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking	

10, 11	vln I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
11	vla	3-4	A-Wn 1: B \natural 4; D-B: B \flat 4
15-16	vla, bc	1-4	A-Wn 1: all notes marked staccato; D-B: no articulation marking
18	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
20	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
21	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
25	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
27	horn I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
28	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
30	bsn	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
30	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
33	vln II	2-3	A-Wn 1: all notes marked staccato; D-B: no articulation marking
34	vln II, vla	1-2	A-Wn 1: all notes marked staccato; D-B: no articulation marking
35	vln I	2	A-Wn 1: all notes marked staccato; D-B: no articulation marking
35	vla	2	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
35	vln II, vla	2-3	A-Wn 1: all notes marked staccato; D-B: no articulation marking
36	vln II, vla	1-2	A-Wn 1: all notes marked staccato; D-B: no articulation marking
36	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
38	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
38	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
39	horn I, II, ob I, II, vla, bsn	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
40	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
41	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
42	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
43	horn I, II	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
43	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
44	ob I, II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

47	ob I, II, vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
48-50	Belinda - vocal line	1-4	Rhythm is the same in both sources (m. 48 - dotted quarter note, eighth note, two quarter notes, mm. 49-50 - four quarter notes), difference in notes - A-Wn 1: E♭5, B♭5, A♭4, D♭5, B♭5, G♭5, A♭5, D♭5, B♭5, G♭5, A♭5; D-B: B♭5, B♭5, A♭4, C♭5, D♭5, D♭5, B♭4, C♭5, D♭5, B♭4, G♭4, A♭4
50, 53	ob II	4	A-Wn 1: C♯5; C♭5
55	vla, bc	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
60	ob I, II, vla, bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
62	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
63	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
65	Belinda - vocal line	4	A-Wn 1: final note of the measure is G♭5; D-Dl: final note of the measure is B♭4
67	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
68-69	vla, bc	1-4	A-Wn 1: all notes marked staccato; D-B: no articulation marking
70	horn I, II	2	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
70	ob I, II	2	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
71	bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
75	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
77-80	vla	1, 3	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
82	vla, bsn	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
84	bsn, bc	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
86	vla	1	A-Wn 1: no dynamic marking; D-B: fortepiano dynamic marking
86	bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
89	vla	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
91, 93	Belinda - vocal line	1-2	A-Wn 1: half note, G♭5; D-B: half note, C♯5
94	bsn	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking

95	horn I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
95	vln II	3-4	A-Wn 1: all notes marked staccato; D-B: no articulation marking
96	vln I, II	2	A-Wn 1: eighth note on second half of beat 2 marked staccato; D-B: no articulation marking
97	vln I	2	A-Wn 1: eighth note on second half of beat 2 marked staccato; D-B: no articulation marking
98	vln II	3-4	A-Wn 1: all notes marked staccato; D-B: no articulation marking
99	ob I, II, vla, bc	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
99	ob I, II, vla	3	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
100-04	ob I, II, vla	1, 3	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
105	ob I, II	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
105	horn I, II, ob I, II	3	A-Wn 1: fortepiano dynamic marking; D-B: piano dynamic marking
105	vln I, II, bc	3-4	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
106	vln I, II, bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
107-12	ob I, II, vla	1, 3	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
113	ob I, II, vla	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
115	ob I, II, vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
115, 117	Belinda - vocal line	1-2	A-Wn 1: half note, B \sharp 6; D-B: half note, B \sharp 5
119	horn I	3-4	A-Wn 1: half note, D \sharp 5; D-B: half note, E \sharp 5
122	ob I, II	3-4	A-Wn 1: no slurs; D-B: two groups of sixteenth notes, each beat slurred separately
122	vln I, II, vla, bc	3-4	A-Wn 1: beats 3 and four slurred together; D-B: two groups of sixteenth notes, each beat slurred separately
No. 7, Act I, Scene III - Recitative: <i>Dura cosa è l'amor</i> (Albina)			
n/a			

No. 8, Act I, Scene IV - Cavatina: <i>Donne belle che bramate</i> (Bellarosa)			
2	vla	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
4	vla	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
5	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
5	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
6	bsn, bc	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
10	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
10	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
12	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
13	vln II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
13	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
14	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
15	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
16	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
17	vln II	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
19	vla	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
19	vln II	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
20	bsn	1	A-Wn 1: slur between dotted eighth and sixteenth notes; D-B: no articulation marking
20, 21	vla, bsn	2	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
21	vla	2	A-Wn 1: slur between dotted eighth and sixteenth notes; D-B: no articulation marking
23	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
25	vln I	2	A-Wn 1: final two sixteenth notes marked staccato; D-B: no articulation marking
26	vla	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
29	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
29	vla	2	A-Wn 1: slur between eighth notes; D-B: no articulation marking
33	vla	2	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking

34	bsn, bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
34	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
34	vla, bsn, bc	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
36	bsn, bc	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
37	vln I	2	A-Wn 1: eighth and sixteenth note marked staccato; D-B: no articulation marking
37	bsn, bc	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
38	vla	2	A-Wn 1: dotted eighth+sixteenth-note figure; D-B: eighth note+sixteenth rest+sixteenth-note figure (same pitches in both sources)
40	vln II	1-2	A-Wn 1: all notes in measure marked staccato; D-B: no articulation marking
40	vln I	2	A-Wn 1: no articulation marking; D-B: first four sixteenth notes on beat 2 slurred in a group of four
41	vln II	1-2	A-Wn 1: first three eighth notes marked staccato; D-B: no articulation marking
41	vla, bsn, bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
42, 44	vln II	1-2	A-Wn 1: slur over entire measure; D-B: slur between eighth notes on beat 1 and slur between eighth notes on beat 2
42	vla	1-2	A-Wn 1: slur over entire measure; D-B: no articulation marking
46	Bellarosa - vocal line	1	A-Wn 1: sixteenth notes slurred; D-B: no articulation marking
49	vln II	1	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
53	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 9, Act I, Scene IV - Recitative: <i>In verità, quando ci penso, io rido</i> (Bellarosa)			
n/a			
No. 10, Act I, Scene V - Recitative: <i>Ecco la mia diletta</i> (Bellarosa, Pignone)			
6	Pignone - vocal line	1	A-Wn 1: first note is an eighth note A \flat 4; D-B: first note is an eighth note A \natural 4

No. 11, Act I, Scene V - Aria: <i>Figlia mia, se di marito</i> (Pignone)			
2	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
5	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
5	vln I, II, vla	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
7	bc	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
10	bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
11	vln I	4	A-Wn 1: eighth notes on first half of beat 4 marked staccato; D-B: no articulation marking
12	vln I	2, 4	A-Wn 1: eighth notes on first half of beats 2 and 4 marked staccato; D-B: no articulation marking
17	vln I	4	A-Wn 1: eighth notes on first half of beat 4 marked staccato; D-B: no articulation marking
18	vla	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
20	ob I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
20	vln I, II	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
25	bc	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
26	ob I, vln I	3	A-Wn 1: sixteenth notes slurred as a single group of four; D-B: sixteenth notes slurred in two groups of two
29	ob I	2-4	A-Wn 1: eighth note on first half of each beat marked staccato; D-B: no articulation marking
29-30	vla	1-4	A-Wn 1: fortepiano dynamic markings on each beat; D-B: no dynamic markings
30	bc	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic markings
31	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31	bc	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
41	bsn	1-2	A-Wn 1: half rest; D-B: half note on D \sharp 3
42	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
43	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
43	vln II, vla	3-4	A-Wn 1: sixteenth note run marked staccato; D-B: no articulation marking

45	ob I, II, vla, bsn	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
47	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
50	ob II	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
53	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
53	ob I, II, bsn	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
53	bsn	4	A-Wn 1: quarter rest missing
61	vla	3-4	A-Wn 1: four eighth notes on E \flat 4; D-B: four eighth notes on E \sharp 4
62, 66	vla	3	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
63	vla	2	A-Wn 1: final two eighth notes on E \flat 4; D-B: final two eighth notes on E \sharp 4
63, 67	vla	1, 3	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
64	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
65, 69	bc	2	A-Wn 1: quarter note, E \sharp 3; D-B: quarter note, E \flat 3
68	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
68	bc	1-2	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
76-80	vln I	1-4, 1-2	A-Wn 1: eighth-note groupings marked as first two slurred, second two staccato; D-B: all eighth notes marked as staccato
85, 86, 89, 90	vln I, II, vla	2-3	A-Wn 1: sixteenth+eighth-note figure marked staccato; D-B: no articulation marking
86	bsn	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
92	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
92-94	vla, bsn	4-6, 1-6, 1-3	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
94, 96	ob I, II, vln I, II	3	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
99	ob I, II	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
99-107	Pignone - text	4-6, 1-6	A-Wn 1: “son fresco e vegeto, son fresco e vegeto, posso benissimo far da manto, tu mi hai capito. Eh? Si...”; D-B: “son gentilissimo, son gentilissimo, sò il conto mio, bell’Idol mio, tu m’hai ferito... Eh...” (text that matches A-Wn 1 has been crossed out)

102	vln II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
103	vln I	1-3	A-Wn 1: dotted eighth note, sixteenth note, eighth-note rhythmic figure; D-B: eighth note, sixteenth rest, sixteenth note, eighth-note rhythmic figure (same notes in both sources)
103-107	vln I	1-6	A-Wn 1: staccato articulation marking; D-B: no articulation marking
108	vla	1-6	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
109	vln I, vla	4-6	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
112, 113	ob I, II	4-6	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
112, 113	ob I, II, vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
113	ob I, II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
113, 114	vln I	2-3	A-Wn 1: no articulation marking; D-B: sixteenth-thirty-second note run slurred
114	vln II	2-3	A-Wn 1: no articulation marking; D-B: sixteenth-thirty-second note run slurred
115	vln I, II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
115	vln I, II, bc	4-6	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
No. 12, Act I, Scene VI - Recitative: <i>Costui per dir il vero</i> (Bellarosa, Saracca)			
n/a			
No. 13, Act I, Scene VII - Recitative: <i>E tal io bramo</i> (Bellarosa, Armidoro, Saracca)			
1			A-Wn 1: lists scene incorrectly as “VIII”; D-B: lists scene correctly as “VII”
1	bc	1	A-Wn 1: whole note, C \sharp 3; D-B: half note, C \sharp 3
4	Bellarosa - text	2	A-Wn 1: “gentil degno d'amore”; D-B: “gentil mio dolce amore (matches PL)
16	bc	1-4	A-Wn 1: whole note, E \flat 3; D-B: quarter note, E \flat 3, dotted half note, F \sharp 3, followed by whole note, E \flat 3, which has a light slash over it (possibly indicating that it was replaced by the quarter note/dotted half note figuration)
17ff	bc	1-2	A-Wn 1: no extra measure following m. 17; D-B: extra measure, half note, C \sharp 3, note underneath reads “In cadenza” - this note also appears in A-Wn 1

No. 14 (I), Act I, Scene VII - Aria: <i>Quel bel valor m'acende</i> (Bellarosa)			
			Reduced version in FM for soprano and bc only; text is the same in both sources
No. 14 (II), Act I, Scene VII - Aria: <i>Quel bel valor m'acende</i> (Bellarosa)			
1	vln II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
1	horn I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
1	vln I, II, vla	4	A-Wn 1: sixteenth+dotted eighth+sixteenth-note rhythmic figure marked staccato; D-B: no articulation marking
2	vln I, II	2	A-Wn 1: no articulation marking; D-B: sixteenth and thirty-second note run slurred
4	vln I	3	A-Wn 1: no articulation marking; D-B: slur over rhythmic figure on beat 3
5	vln I	1	A-Wn 1: no articulation marking; D-B: slur over rhythmic figure on beat 1
6	horn I, II, ob I, II, vla	12	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
6-7	horn II, ob I, II	1-4	A-Wn 1: quarter notes marked portato; D-B: no articulation marking
6-7	vln I, II	1-4, 1-3	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-B: dotted eighth+two thirty-second-note figure slurred
7	horn I	1-4	A-Wn 1: quarter notes marked portato; D-B: no articulation marking
10	vln II, vla	2	A-Wn 1: no articulation marking; D-B: thirty-second notes slurred
10	vln II	3-4	A-Wn 1: final sixteenth, dotted eighth, sixteenth notes marked staccato; D-B: no articulation marking
12, 13	vln I	1	A-Wn 1: no articulation marking; D-B: thirty-second notes slurred
12	vln II, Bellarosa - vocal line	1-2	A-Wn 1: quarter notes marked staccato D-B: no articulation marking
13, 14	Bellarosa - vocal line	1	A-Wn 1: no articulation marking; D-B: thirty-second notes slurred

16	Bellarosa - vocal line	4	A-Wn 1: eighth notes slurred; D-B: no articulation marking
18, 20	vln I	1-2	A-Wn 1: slur over all notes on beats 1 and 2; D-B: slur over notes on beat 1 only
20-22	horn I, II	1-4	A-Wn 1: whole notes in all three measures tied together; D-B: no articulation marking
21	vln II	1	A-Wn 1: eighth notes slurred; D-B: no articulation marking
21	Bellarosa - vocal line	1	A-Wn 1: eighth note triplet slurred; D-B: no articulation marking
24	vln I	4	A-Wn 1: no articulation marking; D-B: thirty-second notes slurred
25	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
26	ob I, II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
28	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
28, 29	vln II	2	A-Wn 1: sixteenth note marked staccato; D-B: no articulation marking
29	vln II	4	A-Wn 1: sixteenth note marked staccato; D-B: no articulation marking
30	bc	2-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
30-33	vln I, II	3-4, 1-4, 1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
30-31	vla	2-4, 1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
36	ob I, II	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
38-39	horn I, II	4-1	A-Wn 1: whole note in m. 38 tied to whole note in m. 39; D-B: no articulation marking
39-40	vln I	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
41	vln I	4	A-Wn 1: sixteenth notes slurred in groups of two; D-B: no articulation marking
43	horn I	1	A-Wn 1: indication that horn I should be a solo; D-B: no solo marking
43	vln I, II, vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
44	vla	2, 3	A-Wn 1: beat 2 marked forte, beat 3 marked piano; D-B: no dynamic marking
46	vln I	3-4	A-Wn 1: sixteenth note marked staccato; D-B: no articulation marking
46	vln II, vla	1-4	A-Wn 1: sixteenth note marked staccato; D-B: no articulation marking
46-47	horn I	4-1	A-Wn 1: whole note in m. 46 tied to eighth note in m. 47; D-B: no articulation marking
47	ob I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
49	vln I, II	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking

50	vln I, II	4	A-Wn 1: first two sixteenth notes on beat 4 slurred, second two marked staccato; D-B: all sixteenth notes on beat 4 marked staccato
52	vln I	4	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
53	Bellarosa - vocal line	1	A-Wn 1: no articulation marking; D-B: eighth note triplet slurred
53	ob II, vln I, vln II, bsn	4, 1-2	A-Wn 1: quarter notes marked staccato D-B: no articulation marking
55	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
55-56	vln I	3-4, 1-2	A-Wn 1: phrase marking over beats 3-4 of m. 55 and beats 1-2 of m. 56; D-B: o phrase marking
60	ob I	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
60	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
61	bsn	1-4	A-Wn 1: beats 1 and 3, quarter notes (D \sharp 4, C \sharp 4), separated by quarter rests on beats 2 and 4; D-B: half note on D \sharp 4, half note on C \sharp 4
61	vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
62	ob I, II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
63	ob I, II	3-4	A-Wn 1: tie from half note on beats 2 and 3 to quarter note on beat 4; D-B: no articulation marking
65	ob I, II	2	A-Wn 1: sixteenth notes slurred in groups of two; D-B: all four sixteenth notes slurred
66-67	horn I, II	1-4	A-Wn 1: whole rests; D-B: quarter notes on D5 on beats 1, 3, and 1, separated by quarter rests
66-67	bsn, bc	1-4	A-Wn 1: m. 66 four quarter notes on C \sharp 3, m. 67 three quarter notes (C \sharp 3-C \sharp 3-C \sharp 4) and a quarter rest; D-B: quarter notes on beats 1 and 3 (C \sharp 3, C \sharp 4) separated by quarter rests, in both measures
67, 68	vln I, II	4, 1	A-Wn 1: piano dynamic marking on beat 1 of m. 68; D-B: piano marking on beat 4 of m. 67
69	ob I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
69	vla, bc	2-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
70	vla, bc	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking

70-71	ob I, II	4-1	A-Wn 1: whole note in m. 70 tied to eighth note in m. 71; D-B: no articulation marking
70-73	vln I, II	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
73-74	Bellarosa - vocal line	4-1	A-Wn 1: whole note in m. 73 tied to eighth note in m. 74; D-B: no articulation marking
78	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
79	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
80	vln II	3-4	A-Wn 1: quarter notes marked staccato D-B: no articulation marking
81	vln I, bc	2	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
82, 84	vln I	2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
86-90	vln I, II	2-4, 1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
86	vla	2-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
90-91	ob I	4-1	A-Wn 1: whole note in m. 90 tied to quarter note in m. 91; D-B: no articulation marking
95	vln II	1-2	A-Wn 1: half note, G \sharp 3; D-B: half note, B \sharp 4
95	vla	1-2	A-Wn 1: half note, B \sharp 4; D-B: half note, G \sharp 3
95	bc	1-2	A-Wn 1: half note, B \sharp 4; D-B: half note, G \sharp 3
99	ob I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
100	vln I, II	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
101	ob I, II	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
102	vln I	3, 4	A-Wn 1: final two sixteenth notes on beats 3 and 4 marked staccato; D-B: no articulation marking
105	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
105	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
104-06	vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
No. 15, Act I, Scene VIII - Recitative: <i>Ma voi, che pretendete</i> (Armidoro, Saracca)			
n/a			

No. 16, Act I, Scene IX - Recitative: <i>Ola! Perche coll'armi?</i> (Albina, Armidoro, Saracca)			
15	Armidoro - vocal line	2	A-Wn 1: eighth note on second half of beat 2, D \sharp 4; D-B: eighth note on second half of beat 2, D \natural 4
37	Armidoro - vocal line	1	A-Wn 1: eighth note on first half of beat 1, B \natural 4; D-Dl: eighth note on first half of beat 1, B \flat 4
No. 17, Act I, Scene IX - Aria: <i>Sperar il caro porto</i> (Armidoro)			
1ff.	vla	1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
10, 12	vln I, II	1-4	A-Wn 1: slur over entire measure; D-B: slur from sixteenth note on second half of beat 2 through beat 4
10	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
14	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
14	vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
14	bsn, bc	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
21	horn I	2-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
21	ob I, II, vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
22	ob I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
33	ob I, II, vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
34, 35, 36	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
39	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
42	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
58	vln II	1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
59	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
60-65	vla	1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
72	ob I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
75	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
77	vln I	2-3	A-Wn 1: half note, C \sharp 5; D-B: quarter note, C \sharp 5, quarter rest

78	vla	2-3	A-Wn 1: half note, A \flat 4 (seems as if something else was erased here); D-B: half note B \flat 4
80-82	horn I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
79-82	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
79-82	ob I, II	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
79-82	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
86	ob I, II, vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
86, 90	vla, bsn	3-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
86-87, 90-91	horn I, II, ob I, II	3-4, 1	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
87	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
94	ob I, II, vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
94	bsn	3	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
95	ob I, II, vln II, vla	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
97	vln I, II, vla	3-4	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
100	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
102	vln II	1-4	A-Wn 1: slur over entire measure; D-B: no articulation marking
104	vln II	1-2	A-Wn 1: no articulation marking; D-B: slur over notes on beats 1 and 2
106	ob I, II, bsn	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
107	bc	3-4	A-Wn 1: smudged eighth notes on second half of beat 3 and beat 4, looks like E \flat 3; D-B: eighth notes on second half of beat 3 and beat 4, G \sharp 2
108	ob I	1	A-Wn 1: smudged quarter note, looks like a divisi C \sharp 5/A \flat 5; D-B: quarter note, C \sharp 5
111	horn I, II, ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
111	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
111	bsn	1	A-Wn 1: no dynamic marking; D-B: fortissimo dynamic marking
115	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking

115	bsn	2	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
119	vln I, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
119-22	vla	1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
125	vla	1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
126	ob I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 18, Act I, Scene X - Recitative: <i>Misera me!</i> (Albina, Saracca)			
13	Albina - vocal line	1-2	A-Wn 1: eighth notes on second half of beat 1 and first half of beat 2, B \flat 5; D-B: eighth notes on second half of beat 1 and first half of beat 2, B \natural 5
25ff.	all	1-4	A-Wn 1: single melodic line and one version of bc part; D-B: alternate notes for both Albina and bc included over part that matches A-Wn 1, separate four-measure alternate ending included below ending that matches A-Wn 1
No. 19 (I), Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
			Same aria as appears in A-Wn 1, but in a different key (F major)
No. 19 (II), Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
8, 20	horn I, II, tr I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
9, 11	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
9	Saracca - vocal line	1-2	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1 (beat 1, quarter note, D \sharp 4, beat 2, quarter note, A \sharp 4)
12	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
13, 15	Saracca - vocal line	1-2	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1 (beat 1, quarter note, B \sharp 4, beat 2, quarter note, A \sharp 4)
15	vln I, bsn	4	A-Wn 1: slur over dotted eighth+sixteenth-note figure on beat 4; D-B: no articulation marking
15	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

16-21	vln II, Vla, bsn	1-4	A-Wn 1: all notes marked staccato; D-B: no articulation marking
21-22	Saracca - vocal line	2-4, 1-3	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1
22	vln I	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
29	Saracca - vocal line	3	A-Wn 1: no fermata; D-B: fermata over eighth rest on the first half of beat 3
30-31	vln I	3-4, 1	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
31	ob I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31	Saracca - vocal line	2-3	A-Wn 1: no optional part; D-B: optional half note written in above D \sharp 3 that matches A-Wn 1
33	vln II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
33	vln II	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
34	vln II	3-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
35	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
35	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
37-38	vln I, II, vla, bc	3-4, 1-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
39	vln I, II, vla, bc	1-2	A-Wn 1: four eighth notes, F \sharp 4, E \sharp 4, F \sharp 4, D \sharp 4; D-B: one quarter note, F \sharp 4 (F \sharp 3 in bc) followed by a quarter rest
39	vla	3	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
39	vla	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
42	bc	4	A-Wn 1: G \sharp 3; D-B: G \sharp 3
44	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
49-50	tr I, II, horn I, II, ob I, II, vla	1-4, 1-2	A-Wn 1: half notes marked marcato; D-B: no articulation marking
51-52	ob I, II, vla	1-4, 1-2	A-Wn 1: half notes marked marcato; D-B: no articulation marking

51-52	Saracca - vocal line	1-4	A-Wn 1: no optional part; D-B: optional line in a higher octave
53-54	ob I, II	1-2	A-Wn 1: quarter notes marked marcato; D-B: no articulation marking
54	vla	4	A-Wn 1: pianissimo dynamic marking; D-B: no dynamic marking
55-59	vln I, II, vla	1-4	A-Wn 1: all notes in each part marked staccato; D-B: no articulation marking
59-60	Saracca - vocal line	4, 1-2	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1
60	contrabass	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
65-68	vln I	1-4, 1	A-Wn 1: original part scratched out, replaced with accented quarter notes on C \sharp 5; D-B: series of thirty-second notes tied to dotted eighth notes
66	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
69	vln II	4	A-Wn 1: slur from dotted eighth to sixteenth note on beat 4; D-B: no articulation marking
69	vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
70, 72	bsn, bc	1-3	A-Wn 1: slur over quarter notes on beats 1-3; D-B: slur on beats 1 and 2 only
71	vln II, vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
71	vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
73	vln II	1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
73	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
73-74	Saracca - vocal line	4-1	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1
74-83	all parts	1-4	A-Wn 1: ten measures cancelled, match D-B; D-B: cancelled measures from A-Wn 1 are included
76	ob I, II	2-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
78-79	Saracca - vocal line	4, 1-2	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1
81	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
81-82	Saracca - vocal line	4, 1-2	A-Wn 1: no optional part; D-B: optional notes written in above part that matches A-Wn 1

84	all	2	A-Wn 1: fermatas have been crossed out; D-B: fermatas remain as written
84	ob I, II	4	A-Wn 1: pianissimo dynamic marking; D-B: no dynamic marking
84	vln I, II	4	A-Wn 1: pianissimo dynamic marking; D-B: piano dynamic marking
84	bsn	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
86	ob I, II, vlc	4	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
88	ob I, II, vlc	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
90	horn I, II, tr I, II	1	A-Wn 1: forte dynamic marking; D-B: fortissimo dynamic marking
90	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
98	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
100	horn I, II, tr I, II, ob I, II	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
100	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
No. 20, Act I, Scene XI - Recitative: <i>È tanto il mio dolor che non ascolto</i> (Albina, Bellarosa)			
n/a			
No. 21, Act I, Scene XI - Aria: <i>Son fuori di me!</i> (Albina)			
2, 3	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
3	vln II	1	A-Wn 1: sixteenth note on E \sharp 4 marked staccato; D-B: no articulation marking
4	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
4	vln I, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
5	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
7	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
10	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
11	vln II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
17	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
17	bc	2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking

19	vla	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
21	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
22	vln I	1	A-Wn 1: final sixteenth note marked staccato; D-B: no articulation marking
22	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
23	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
24	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
26	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
27	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
47	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
48	vln II	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
49	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
51	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
52	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
54	bc	2	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
61	bc	2	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
64	vln I, II, vla	1	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
68	vla	2	A-Wn 1: no articulation marking; D-B: eighth notes slurred
No. 22, Act I, Scene XII - Recitative: <i>Queste donne, io lo so, m'odiano tutte</i> (Bellarosa, Giacinto)			
3	bc	1-4	A-Wn 1: whole note, F \sharp 3; D-B: dotted half note, F \sharp 3
12	all	1-4	Mistake in both A-Wn 1 and D-B: one bar of only two beats
30-31	Giacinto - text	4, 1-3	A-Wn 1: “e cupido....”e cupido....”; D-B: “ed Amor faretrato” - matches PL
31	bc	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
47	bc	1, 3	A-Wn 1: figured bass markings; D-B: no figured bass markings
52	all	1-4	Mistake in both A-Wn 1 and D-B: one bar of only two beats

No. 23, Act I, Scene XII - Aria: <i>Recipe di quelli occhi</i> (Giacinto)			
1	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
3	vla	1-3	A-Wn 1: quarter notes marked portato; D-B: no articulation marking
6	vln I, II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
6	Giacinto - vocal line	1-2	A-Wn 1: two eighth notes, F \sharp 3; D-B: eighth note-two sixteenth notes figure, F \sharp 3, E \sharp 3, F \sharp 3, quarter note, F \sharp 3
8	vln II	3	A-Wn 1: measure ends with a quarter note on C \sharp 4; D-B: measure ends with a sixteenth-note figure, A \sharp 5, G \sharp 3, F \sharp 3
8	vla, bc	3	A-Wn 1: measure ends with a quarter note, A \sharp 4; D-B: measure ends with a quarter rest
9	vln II	1	A-Wn 1: dotted quarter note, D \sharp 4; D-B: two eighth notes, F \sharp 4, E \sharp 4, slurred
9	vln I, II	3	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
10	bsn	1-3	A-Wn 1: all eighth notes marked staccato; D-B: no articulation marking
14	horn I, II	1-3	A-Wn 1: slurs between groups of eighth notes; D-B: no articulation marking
14	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
14-15	fl I, II	4-1	A-Wn 1: slur from beat 4 of m. 14 to beat 1 of m. 15; D-B: no articulation marking
15	bc	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
16	vln I	1-3	A-Wn 1: slur over entire measure; D-B: slur over eighth notes on beats 1 and 2 only
16	bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking on second half of beat 1
18	vln I	1-2	A-Wn 1: slur over beats 1 and 2 as a group; D-B: slur over beats 1 and 2 as two separate groups
18	vla	2	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking
19	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
19	vln II	2-3	A-Wn 1: dotted quarter note, D \sharp 4; D-B: two eighth notes, F \sharp 4, E \sharp 4, slurred
22	vla	3	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
22, 23	bsn, bc	3	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
25	vla	2	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
34	vla, bc	1-2	A-Wn 1: entire measure slurred; D-B: slurs between groups of two eighth notes on beats 1 and 2

38	vla, bc	1-2	A-Wn 1: entire measure slurred; D-B: slurs between groups of two eighth notes on beats 1 and 2
41	fl I, II, vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
43	vln I, II	1	A-Wn 1: second, third, and fourth sixteenth notes on beat 1 marked staccato; D-B: no articulation marking
44	fl I, II	1-2	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred in groups of two
44	vla	1-2	A-Wn 1: slur over entire measure; D-B: no articulation marking
47	fl I, II,	2	A-Wn 1: final figure in measure - two sixteenths, C \sharp 5, C \sharp 6, slurred; D-B: final figure in measure - eighth note, C \sharp 6
47-49	vla, bc	2, 1-2, 1	A-Wn 1: phrase marking over mm. 47-49; D-B: slur over m. 48 only
50	vln I, II, vla	1	A-Wn 1: slurs between sixteenth notes in groups of two; D-B: all four sixteenth notes slurred
56	Giacinto - vocal line	1	A-Wn 1: no articulation marking; D-B: slur between dotted eighth and sixteenth notes
59	fl I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
60	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
62	vla, bsn, bc	3	A-Wn 1: staccato articulation marking; D-B: no articulation marking
63	vln I, II, vla	1	A-Wn 1: staccato articulation marking; D-B: no articulation marking
63	vla	3	A-Wn 1: staccato articulation marking; D-B: no articulation marking
64	vln I, II, vla	1	A-Wn 1: staccato articulation marking; D-B: no articulation marking
64	vla, bsn	3	A-Wn 1: staccato articulation marking; D-B: no articulation marking
65	vla	1	A-Wn 1: staccato articulation marking; D-B: no articulation marking
65	vln I, II	1-2	A-Wn 1: slur from dotted eighth note on first half of beat 1 and first half of beat 2 to first sixteenth note on beat 2; D-B: slur from eighth note on first half of beat 1 to dotted eighth note on second half of beat 1, no slur to beat 2
73	vla	1-2	A-Wn 1: entire measure slurred; D-B: slurs between groups of two eighth notes on beats 1 and 2
74	vln I	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note of beat 2; D-B: No articulation marking

77	vla	1	A-Wn 1: fortetpiano dynamic marking; D-B: no dynamic marking
79-81	vln II	1-2	A-Wn 1: staccato articulation marking; D-B: no articulation marking
82	vln I	1-2	A-Wn 1: staccato articulation marking; D-B: no articulation marking
83-84	bc	1-2	A-Wn 1: m. 83 - half note, E \flat 3, forte dynamic marking, m. 84 - two quarter notes, D \sharp 3, D \sharp 3, piano dynamic marking; D-B: m. 83 - half note, F \sharp 3, fortetpiano dynamic marking, m. 84 - half note, F \sharp 3, no dynamic marking
85	fl I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
86	vln I	1-2	A-Wn 1: sixteenth notes marked portato D-B: no articulation marking
87	fl I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
90	fl I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
93	vla, bc	1-2	A-Wn 1: entire measure slurred; D-B: slurs between groups of two eighth notes on beats 1 and 2
94	vln I	2	A-Wn 1: final eighth note marked staccato; D-B: no articulation marking
94	vla	2	A-Wn 1: forte dynamic marking under final eighth note of measure; D-B: no dynamic marking
101	vla	1-2	A-Wn 1: entire measure slurred; D-B: slurs between groups of two eighth notes on beats 1 and 2
102	vln II	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note of beat 2; D-B: no articulation marking
104, 106	vla	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on the second half of beat 2; D-B: no dynamic marking
108	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
109	vla, bc	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
No. 24, Act I, Scene XIII - Recitative: <i>Costui, per dire il vero, è un certo umor cuorioso</i> (Bellarosa)			
n/a			

No. 25, Act I, Scene XVI - Recitative: <i>Per fido, indegno</i> (Belinda, Saracca)			
11-12	Belinda - text	2-4, 1	A-Wn 1: “provati, se sai buono”; D-B: “Anzi or[r]or ti bastono”, text that matches A-Wn 1 has been crossed out
28	Belinda - text	3-4	A-Wn 1: “bastarda”; D-B: “fraschetta”, text that matches A-Wn 1 has been crossed out
No. 26, Act I, Scene XV - Recitative: <i>Che diavol di fracasso</i> (Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 27, Act I, Scene XVI - Recitative: <i>Per invidia favela</i> (Giacinto, Saracca, Armidoro, Pignone)			
n/a			
No. 28, Act I, Scene XVII - Recitative: <i>Intesti quanto basta</i> (Bellarosa, Giacinto, Pignone, Saracca)			
13-15	Bellarosa - text	3-4, 1-4	A-Wn 1: “ ora prometo far di qualche finezza un vega letto”; D-DI” sarà segno che del mio amore più d’ogn’altro è degno”, text that matches A-Wn 1 has been crossed out
No. 29, Act I, Finale - Ensemble: <i>Con fonda aritmetica</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
1	vla	1,2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-B: no dynamic markings
4	vln II	1	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
7	vln I, II, vla	1	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
7	vln I	2	A-Wn 1: dotted sixteenth+thirty second-note figure, marked staccato; D-B: two sixteenth notes, no articulation marking (same pitches in both sources)
11	vln I	1	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
11	vla	1-2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-B: no dynamic markings
12	vla	1	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
14-15	vla	2, 1	A-Wn 1: m. 14 beat 2 marked forte, m. 15 beat 1 marked piano; D-B: no dynamic markings
20	vln I, II	1	A-Wn 1: eighth notes on beat 1 slurred; D-B: no articulation marking
21	ob I, II	1-2	A-Wn 1: slur over entire measure; D-B: no articulation marking

22	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
22-24	ob I, II	1-2	A-Wn 1: phrase marking from second half of beat 2 of m. 22 through entirety of mm. 23 and 24; D-B: no articulation marking
23-24	vln I, II	1-2	A-Wn 1: phrase marking over both measures as a single group; D-B: slurs over each measure individually
24	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
25	vla	1-2	A-Wn 1: slur over entire measure; D-B: no articulation marking
28	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
29, 31, 32	vla	1-2	A-Wn 1: slur over entire measure; D-B: no articulation marking
34	horn I	1-2	A-Wn 1: beat 1 – four sixteenth notes, beat 2 – two eighth notes, G \sharp 4/G \sharp 3; D-B: half note, G \sharp 4/G \sharp 3
35	vln II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
36	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
36	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
37	horn I, II	1-2	A-Wn 1: eighth+sixteenth+sixteenth+eighth+eighth-note figure, G \sharp 4/G \sharp 4; D-B: quarter+eighth+eighth-note figure, G \sharp 4/G \sharp 5
38	vln II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
38	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
39	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
39	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
42	vln II	1-2	A-Wn 1: no articulation marking; D-B: slur over entire measure
42	horn I, II	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
45	ob I, II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
46	ob I, II, vln II	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
47	vln I, II	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
49	vln II	1-2	A-Wn 1: slur from beat 1 to 2; D-B: no articulation marking
51	ob I, II, vla	2	A-Wn 1: forte dynamic marking on second half of beat 2; D-B: no dynamic marking
52	vln II	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking

55	vla	1	A-Wn 1: pianissimo dynamic marking; D-B: no dynamic marking
55, 58	Albina, Belinda - text	1-2	A-Wn 1: “Minchioni”; D-B: “Buffoni” (text that matches A-Wn 1 is crossed out)
56	vln I, II	1-2	A-Wn 1: eighth+sixteenth+sixteenth-note rhythmic figure on both beats; D-B: eighth note+eighth rest figure on both beats
57-58	vln I, II	1-2	A-Wn 1: four sixteenth notes on each beat; D-B: eighth note+eighth rest figure on both beats
59	vln II	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
60	vln II	2	A-Wn 1: final three sixteenth notes of measure marked staccato; D-B: no articulation marking
61	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
62, 65, 66	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
63	vln I	1	A-Wn 1: first two sixteenth notes on beat 1 slurred; D-B: first two sixteenth notes on beat 1 marked staccato
68-69	vln II, vla, bc	1-2, 1	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
89	vln I, II	1-2	A-Wn 1: four sixteenth notes on beat 1, eighth and two sixteenths on beat 2; D-B: two eighths on beat 1, eighth rest and two sixteenths on beat 2
90	vln I, II	1-2	A-Wn 1: eighth and two sixteenths on beat 1, two eighths on beat 2; D-B: two eighths on beat 1, eighth rest+sixteenth rest+sixteenth note on beat 2
91	vln I	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note on beat 2; D-B: no articulation marking
91, 93	vla	1, 2	A-Wn 1: mezzoforte dynamic marking on beat 1, piano dynamic marking on beat 2; D-B: no dynamic markings
95	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
95	vla, bc	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
95, 96	vla, bc	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; D-B: no dynamic markings
97, 98	bc	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 2; D-B: no dynamic markings

99	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
101	vla	1	A-Wn 1: pianissimo dynamic marking; D-B: no dynamic marking
105	Saracca - vocal line	1	A-Wn 1: eighth note on E \flat 4; D-B: eighth note on E \sharp 4
114	ob I, II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
114-19	ob I, II	2, 1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
122-25	horn I, II	1-2, 1	A-Wn 1: m. 122-23, eighth rest+two eighth notes+eighth rest rhythmic figure on D \sharp 5, m. 124, eighth rest+sixteenth rest+five sixteenths notes on D \sharp 5, m. 125 eighth note on G \sharp 4; D-B: whole rests
122-24	ob I, II	1-2, 1	A-Wn 1: m. 122, eighth rest+two sixteenth notes+two eighth notes, m. 123, eighth note+dotted sixteenth+thirty-second note on beat 1, two eighths on beat 2, m. 124, eighth note; D-B: mm. 122-23, half rests, m. 124, quarter rest
125	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
127	ob I, II, vln I, bc	1-2	A-Wn 1: all notes marked staccato; D-B: no articulation marking
129	bc	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
130	vln I	1-2	A-Wn 1: groups of four sixteenth notes marked two slurred, two staccato; D-B: no articulation marking
131	vln I	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
131	bc	2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
133	vln I	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
136	horn I, II, ob I, II, vla	2	A-Wn 1: forte dynamic marking on second half of beat 2; D-B: no dynamic marking
137-38	bc	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
139	vln II, vla	1	A-Wn 1: group of four sixteenth notes marked two slurred, two staccato; D-B: no articulation marking
141	bc	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
142	vln II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking

	horn I, II, ob I, II, vln I, II, vla, Armidoro, Giacinto, Pignone, Saracca, bc		
155		5	A-Wn 1: fermata over beat 5; D-B: no fermata
159	vln I	1-3	A-Wn 1: no articulation marking; D-B: no slur from beat 1 to 3
161, 165	vln I	3	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
165	Bellarosa - vocal line	1-3	A-Wn 1: slur from quarter note on beat 1 to first sixteenth note on beat 3; D-B: no articulation marking
165-66	vln II, vla, bc	6-1	A-Wn 1: slur from final note of m. 165 to first note of m. 166; D-B: no articulation marking
168	vln I, II	1-6	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
179	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
184	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
184	Pignone, Saracca - vocal line, bc	1-3	A-Wn 1: dotted quarter note on E \natural 4; D-B: dotted quarter note on E \flat 4
186	all	5	A-Wn 1: fermata over beat 5; D-B: no fermata
188	vla	6	A-Wn 1: eighth note on E \flat 4; D-B: eighth note on E \natural 4
190	vln I, II	1-3	A-Wn 1: no articulation marking; D-B: slur from beat 1 to 3
191	vln I, II	3	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
192-93	vln II	6-1	A-Wn 1: slur from final note of m. 192 to first note of m. 193; D-B: no articulation marking
193	vla	1	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
198	ob I, II, vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
215	vln I, bc	1-4	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking

215-16, 219-20	vln II	1-4	A-Wn 1: four groups of eighth note triplets; D-B: quarter rest+quarter note+quarter note+quarter-note rhythmic figure
215-220	vla	1-4	A-Wn 1: four groups of eighth note triplets; D-B: quarter rest+quarter note+quarter note+quarter-note rhythmic figure
217-18	vln II	1-4	A-Wn 1: four groups of eighth note triplets; D-B: m. 219, quarter rest+half note+quarter-note rhythmic figure, m. 218, half note+quarter-note+quarter-rest rhythmic figure
221	ob I, II, vln II, vla	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
230	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
230	horn I, II	4	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
245	Pignone - vocal line	4	A-Wn 1: quarter note, C \sharp 4; D-B: quarter note, G \sharp 4
No. 30, Act II, Scene I, Recitative: <i>Ho inteso, ho letto a chiare note</i> (Armidoro)			
n/a			
No. 31, Act II, Scene II, Recitative: <i>Alfin v'ho ritrovato</i> (Albina, Armidoro)			
4	Albina - text	4	A-Wn 1: "...siate per me stato incostante..."; D-B: "...siate per me statto incostante..."
No. 32, Act II, Scene III, Recitative: <i>Poss'io soffrir di più</i> (Albina)			
n/a			
No. 33, Act II, Scene III, Cavatina: <i>E viva Rosabella</i> (Giacinto)			
anacrusis to m. 1	all		A-Wn 1: eighth note anacrusis; D-B: no anacrusis
6, 12	vln I, II	6	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
17	vln II	3-6	A-Wn 1: slur from beat 3 to 4; D-B: slur from beat 4 to 6
20, 21, 22	vla	1	A-Wn 1: no dynamic marking; D-B: fortepiano dynamic marking

26	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
29	vla	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
35	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
45	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 34, Act II, Scene III, Recitative: <i>Voi pur siete invaghito</i> (Albina, Giacinto)			
n/a			
No. 35, Act II, Scene III, Aria: <i>Si vanta, si dice</i> (Albina)			
1-2	ob II	1-4	A-Wn 1: independent oboe II part; D-Dl: indication that ob II should play the same part as vln II
3-4	ob I, II	1-4	A-Wn 1: independent ob I and II parts; D-Dl: indication that ob I and ob II should play the same parts as vln I and vln II
1-4	vla	1-4	A-Wn 1: eighth notes outline different parts of chord; D-Dl: indication that vla should play the same part as vln II, part differs from that in A-Wn 1
2-4	bsn	1-4	A-Wn 1: quarter notes outline different parts of chord (m. 2, E \sharp 4/G \sharp 4, m. 3, E \sharp 4/F \sharp 3, m. 4, D \sharp 4/F \sharp 3; D-Dl: same rhythm as A-Wn 1, but notes differ from that in A-Wn 1 (m. 2 G \sharp 4/E \sharp 4, m. 3 F \sharp 4/E \sharp 4, m. 4 F \sharp 4/D \sharp 4
3	ob I, II	1-4	A-Wn 1: independent ob I and II part; D-Dl: indication that ob I and II should play the same part as vln I and II
4	ob II	1-4	A-Wn 1: independent oboe II part; D-Dl: indication that ob II should play the same part as vln II
5	ob II	1-4	A-Wn 1: half rest, half note F \sharp 4; D-B: indication that on II should play the same part as vln II
8	vln I	3-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
10, 11	vln I	3-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four

14, 15	vln I, II	4	A-Wn 1: no dynamic marking; D-B: piano dynamic marking on second half of beat 4
17, 18	ob I	1	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
17	vln I	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
21	vln I, II	2-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
22	vln I, II	1-2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: all sixteenth notes of beats 1 and 2 slurred together in a large group
24	vln I, II	2-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
25	vln I, II	1-2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
29	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; D-Dl: B \flat 4, G \sharp 4, E \sharp 4, G \sharp 4, E \sharp 4, G \sharp 4
35	vln I	4	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
36-37	ob I	4-1	A-Wn 1: beats 4 to 1 tied together; D-Dl: no articulation marking
43	ob I, II	1-3	A-Wn 1: eighth rest-two sixteenths-two eighths-quarter note C \sharp 5/A \sharp 5; D-B: whole rest
43	vln I, II, bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
43	vln I, II	4	A-Wn 1: piano dynamic marking on the second half of beat 2; D-B: no dynamic marking
45	vln I	2	A-Wn 1: quarter note marked staccato; D-B: no articulation marking
46	vla	1, 2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-B: no dynamic marking
46	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-B: no articulation marking
49	vln I	2	A-Wn 1: quarter note marked staccato; D-B: no articulation marking
50	vla	1, 2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-B: no dynamic marking
50	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-B: no articulation marking
59	vla, bsn, bc	1-4	A-Wn 1: eighth note arpeggio on beats 1 and 2, F \sharp 3, A \sharp 4, C \sharp 4, F \sharp 3, repeated eighth notes on beats 3 and 4, C \sharp 4; D-B: repeated eighth notes on beats 1-4, F \sharp 3

60	vla, bsn, bc	1-4	A-Wn 1: eighth note arpeggio on beats 1 and 2 outlining FM chord (vla - F \sharp 4, C \sharp 4, A \sharp 4, F \sharp 3, bsn/bc: F \sharp 3, C \sharp 4, A \sharp 4, F \sharp 3, repeated eighth notes on beats 3 and 4, (vla, C \sharp 4, bsn/bc, C \sharp 3); D-B: repeated eighth notes on beats 1-4, F \sharp 3
62	ob I	1	A-Wn 1: fortetpiano dynamic marking; D-B: no dynamic marking
63	vla	1	A-Wn 1: fortetpiano dynamic marking; D-B: no dynamic marking
68	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
71	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; D-B: B \flat 4, G \sharp 4, E \flat 4, G \sharp 4, E \flat 4, G \sharp 4
71-73	ob I, II	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, E \sharp 5/C \sharp 5, m. 72, whole note, E \flat 5/C \sharp 5, m. 73, three quarter notes, D \sharp 5/B \flat 5; D-B: whole rests in all three measures
71-73	bsn	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, G \sharp 3, m. 72, whole note, E \sharp 3, m. 73, half note tied to quarter note, F \sharp 3, quarter rest; D-B: whole rests in all three measures
85	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
86	vln I, II	1	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
92	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
92	bsn	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
92	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-B: no articulation marking
96	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
96	bsn	1-2	A-Wn 1: slur from beat 1 to 2; D-B: no articulation marking
103	ob I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
104	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
106-07	ob II, vln II	1-4	A-Wn 1: continuous eighth notes, G \sharp 4-C \sharp 5; D-B: continuous eighth notes B \flat 4-G \sharp 4, then E \flat 4-G \sharp 4 repeated
106-08	bsn	1-4, 1	A-Wn 1: m. 106, quarter-half-quarter rhythmic figure, E \flat 4/G \sharp 3, m. 107, whole note, E \flat 4/F \sharp 3, m. 108, D \sharp 4/F \sharp 3; D-B: m. 106-07, quarter-half-quarter rhythmic figure, G \sharp 4/E \flat 4, F \sharp 4/E \flat 4, m. 108, quarter, F \sharp 4/D \sharp 4

No. 36, Act II, Scene IV, Accompanied Recitative: <i>Dunque Armidoro</i> (Giacinto)			
n/a			
No. 37, Act II, Scene IV, Cavatina: <i>Chi ha coraggio si vedrà</i> (Saracca)			
n/a			
No. 38, Act II, Scene, IV, Recitative: <i>Di qual premio parlate</i> (Giacinto, Saracca)			
n/a			
No. 39. Act II, Scene IV, Aria: <i>Se si tratta di cantar</i> (Giacinto)			
6	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
13	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
15	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
19	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
21	vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
23	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
5	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
37-38, 41-42	Giacinto - vocal line	1-2	A-Wn 1: optional upper part; D-B: no optional part
41	vln II	1-2	A-Wn 1: no articulation marking; D-B: slur over beats 1 and 2
43	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
45	vla	1	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking
52	bc	2	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
54	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
59	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
68	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
82	ob I, II	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
105	bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking

107	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
109	vln I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
115-21	vla	1	A-Wn 1: rinforzando dynamic marking; D-B: no dynamic marking
123, 127	horn I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
125, 129	horn I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
123-28	ob I, II	1-2	A-Wn 1: parts written in, ob I crossed out, note over ob II: “ob. primo/sec: tacet”; D-B: matches part originally written into A-Wn 1
123-29	vln I, II	1-2	A-Wn 1: note over vln I: “v. sec: tutto in 8~ bassa”, note under vln II: “v. primo”; D-B: parts match the original parts written into A-Wn 1
129-30	ob II	1-2, 1	A-Wn 1: m. 129, matches written vln II part, m. 130 beat 1, quarter note G \sharp 4; D-B: m. 129, half rest, m. 130 beat 1, quarter rest
134	vla	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
145	vln I, II	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
146	vln I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
148-49	vla	1-3	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-B: no dynamic marking
149	vla	2-3	A-Wn 1: four eighth notes, E \sharp 3-E \sharp 4-E \sharp 4-E \sharp 4; D-B: two quarter notes, E \sharp 3-E \sharp 4
151	vln I, II	1-3	A-Wn 1: beats 1 to 3 slurred; D-B: no articulation marking
155	ob I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
159-60, 161-62	ob I, II, vla	3, 1	A-Wn 1: beat 3 marked forte, beat 1 marked piano; D-B: no dynamic marking
163	ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 40. Act II, Scene V, Recitative: <i>Va pur pazzo sguaiato</i> (Saracca)			
12	bc	1-4	A-Wn 1: whole note followed by half note, E \sharp 3 (too many beats in measure); D-B: single whole note, E \sharp 3 (correct number of beats in measure)
17	Saracca - text	1	A-Wn 1: “sciocco”; D-B: “bestia”
			D-B include an alternate 6.5mm. ending that could replace mm. 14 (beats 3-4) through m. 21

No. 41 (I), Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			
			Alternate version of this aria, in the key of DM and eight measures shorter than the B♭M version that matches A-Wn 1
No. 41 (II), Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			
1	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
3	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
3	vla	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
5	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
7	vln II	1-2	A-Wn 1: half note, B♭4; D-B: tutti with vln I
8	bc	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
8	vln I, II	2-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; D-B: quarter notes (same note sequence in both copies)
8-9, 16-17	Saracca - text	4-2	A-Wn 1: “criticar”; D-B: “beffeggiar” (“criticar” has been crossed out)
9	vln I, II, bc	4	A-Wn 1: forte dynamic marking (piano dynamic marking has been crossed out); D-B: piano dynamic marking
13	vln I	4	A-Wn 1: quarter note, F♯5 (quarter note on F♯4 crossed out); D-B: quarter note on F♯4
13-14	vln I	4, 1-4	A-Wn 1: faint marking indicating that passage should be played “in 8v” D-B: m.14 reproduced as written in A-Wn 1
13-14	vln II	4-1	A-Wn 1: tie from beat 4 of m. 13 to beat 1 of m. 14; D-B: no tie
15	vln II	1-2	A-Wn 1: half note, B♭4; D-B: tutti with vln I
16	vln I, II	3-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; D-B: quarter notes (same note sequence in both copies)
23	vln I	2-3	A-Wn 1: tutti with vln II; D-B: same figure as in beats 1 and 4, three grace notes to a quarter note A♯6
23	ob I, II	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

25-26	vln I, II	3-1	A-Wn 1: original upper octave crossed out, dotted quarter-eighth tied to quarter on beat 1 of m. 26 written in an octave below; D-B: original upper octave notes preserved
25, 26, 27, 29	vla, bc	4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-B: quarter note (same note in both copies)
26, 27	vln I, II	1, 4	A-Wn 1: C \sharp 5/A \sharp 5, D \sharp 5/B \flat 5; D-B: C \sharp 6/A \sharp 6, D \sharp 6/B \flat 6
27-29	vln I, II	4, 1-4, 1-2	A-Wn 1: written in a range between A \sharp 4 and D \sharp 5; D-B: written an octave above A-Wn 1
32, 33, 36, 37	vln II	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
40	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
43	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
46	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
49	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
53	ob I, II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
61	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; D-B: slur between beats 2 and 3
62	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
63	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; D-B: slur between beats 1 and 3
65	vla	1	A-Wn 1: C \sharp 4; D-B: A \sharp 4
70, 74	horn I, II, ob I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
73	horn I, II, ob I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
76	vln I, II	3-4	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
77	vln I, II, vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
77	ob I, II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
86	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
97	vla	1	A-Wn 1: quarter note on A \sharp 4 crossed out, replaced with quarter note on C \sharp 4; D-B: quarter note on A \sharp 4

144	vla	2	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
144	bc	2	A-Wn 1: forte dynamic marking; D-B: fortissimo dynamic marking
No. 42, Act II, Scene VI, Sinfonia for two orchestras, mvt. I			
	all		A-Wn 1: tempo marking is “non troppo allegro”; D-B: tempo marking written in as “non troppo allegro”, the words “non troppo” have been crossed out
anacrusis to m. 1	all		A-Wn 1: quarter note anacrusis to m. 1; D-B: quarter note anacrusis has been written in and then crossed out in all parts
8	vla, tr (orch 2)	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
20	vla (orch 2)	1	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking
21-25	vln II (orch 2)	1-4, 1	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; D-B: quarter note, half note, quarter note tied to the first quarter note of the next measure
31	vla (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31	tr (orch 2)	2	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
31	vla (orch 2)	4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
35-36	bc (orch 1)	4, 1-4	A-Wn 1: “con l'arco” marking; D-B: no instruction
45	ob I, II (orch 2)	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
46	vla (orch 2)	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
47, 51	bc (orch 1 and 2)	1	A-Wn 1: accidental marking for C [♯] 3, applies to all quarter notes in measure; D-B: no accidental marking
50	vla (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
61-62	vln I, II (orch 1 and 2)	1-4	A-Wn 1: dotted quarter+eighth-note rhythmic figure; D-B: half notes (same note sequence in both copies)
76	vla (orch 2)	1	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking

77-79	vln II (orch 2)	1-4	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; D-B: quarter note, half note, quarter note tied to the first quarter note of the next measure
80	vla (orch 2)	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
81	vln I (orch 2)	1	A-Wn 1: double stop F#5/A#5; D-B: single note, F#5
86	vla (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
91	ob I (orch 2)	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
93	horn I, II (orch 1)	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
97	horn I, II (orch 1), tr I, II (orch 2)	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
99-100, 101-02	bc (orch 2)	2-4, 1	A-Wn 1: beat 2, two eighth notes (D#3, E#3); beat 3, quarter note (F#3) preceded by a grace note; beat 4, two eighth notes (E#3, D#3); beat 1, quarter note (A#4); D-B: beats 2-4, beat 1 quarter notes (A#3)
No. 43, Act II, Scene VI, Sinfonia for two orchestras, mvt. 2			
7, 9	vlc	3	A-Wn 1: sixteenth notes slurred in groups of two; D-B: sixteenth notes slurred in a single group of four
9	bsn	3	A-Wn 1: sixteenth notes slurred in groups of two; D-B: sixteenth notes slurred in a single group of four
11-24	all	1-3	A-Wn 1: repeat signs indicate that this section should be played twice; D-B: no repeat signs around this section
No. 44, Act II, Scene VI, Sinfonia for two orchestras, mvt. 3			
anacrusis to m. 1	all		A-Wn 1: includes eighth note anacrusis to m. 1; D-B: eighth note anacrusis written in and then crossed out in all parts
5	fl I, II, horn I, II (orch 1),	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking

	vla, ob I, II (orch 2)		
11	vla (orch 2)	1-2	A-Wn 1: eighth notes slurred in groups of 2; D-B: eighth notes slurred in a single group of four
13	vln I, II (orch 1)	1-2	A-Wn 1: eighth notes slurred in groups of 2; D-B: eighth notes slurred in a single group of four
17	horn I, II (orch 1)	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
17-19	vlc (orch 1), vla (orch 2)	1-2	A-Wn 1: crescendo marking; D-B: no dynamic marking
18-19	horn I, II (orch 1)	1-3	A-Wn 1: crescendo marking; D-B: no dynamic marking
19	ob I, II	1	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking
20	horn I, II (orch 1)	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
20	vlc (orch 1), vln I, II, vla, ob I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
21	horn I, II (orch 1), vla (orch 2)	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
21-22	vln I, II (orch 2)	2, 1-2	A-Wn 1: fortissimo dynamic marking on beat 2 of m. 21, crescendo dynamic marking on beats 1 and 2 of m. 22; D-B: piano dynamic marking on beat 2 of m. 21, crescendo dynamic marking on beats 1 and 2 of m. 22, difference in handwriting - these markings in a different hand
21-24	horn I, II (orch 1), vla (orch 2)	2, 1-2	A-Wn 1: crescendo marking (vla has dotted lines to indicate the length of the crescendo, but the cresc. marking is not included); D-B: no dynamic marking

25	horn I, II (orch 1), vla, ob I, II, tr I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
45	vla (orch 2)	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
46	vla (orch 2)	2	A-Wn 1: forte dynamic marking on eighth note on second half of beat 2; D-B: no dynamic marking
51-58	all	1-2	A-Wn 1: no repeat signs; D-Beb: repeat signs indicate that the section from beat 1 of m. 51 through the first half of beat 2 of m. 58 should be repeated
55	fl I, II (orch 1), ob I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
55	horn I, II (orch 1)	1-2	A-Wn 1: half note (E \sharp 5/G \sharp 4); D-B: half note (E \sharp 5/C \sharp 5)
58	vlc, bsn (orch 1)	2	A-Wn 1: piano dynamic marking on second half of beat 2; D-B: no dynamic marking
60	vla (orch 2)	2	A-Wn 1: piano dynamic marking on second half of beat 2; D-B: no dynamic marking
64	vlc, bsn (orch 1)	1	A-Wn 1: eighth notes slurred; D-B: no articulation marking
65	vla (orch 2)	1-2	A-Wn 1: eighth notes slurred in groups of 2; D-B: eighth notes slurred in a single group of four
66	vln I, II (orch 2)	1	A-Wn 1: no articulation marking; D-B: eighth notes slurred
67-70	vla (orch 2)	1-2	A-Wn 1: crescendo marking; D-B: no dynamic marking
70	vln I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-B: fortissimo dynamic marking
71	vln II (orch 1), vln I, II, vla (orch 2)	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking

71	ob I, II (orch 2)	1	A-Wn 1: ob I and II unison quarter note on D \sharp 5; D-B: ob I, F \sharp 5, ob II, D \sharp 5
71	tr I, II (orch 2)	1	A-Wn 1: tr I and II unison quarter note on C \sharp 5; D-B: tr I, C \sharp 5, tr II, E \natural 4
74-75	vln II (orch 1)	1-2	A-Wn 1: repeated sixteenth notes, m. 74 - A \natural 5/F \sharp 4, m. 75 - C \sharp 5/E \natural 4; D-B: repeated sixteenth notes, m. 74 - F \sharp 5/A \natural 5, m. 75 - E \sharp 5/C \sharp 4
75	vln II (orch 1), vln I, II, bc (orch 2)	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
75	vlc, bsn (orch 1)	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
76-132	all		D-B: mm. 76ff different than A-Wn 1; A-Wn 2, D-Dl, I-VIb, and D-B all match each other
76-125	all	1-2	A-Wn 1: extended section, does not appear in D-B
A-Wn 1: 126-132; D-B: 76-82	all	1-2	A-Wn 1 matches D-B
A-Wn 1: 126, 128; D-B: 76, 78	vln I (orch 1)	2	A-Wn 1: repeated sixteenth notes, double stop, C \sharp 6/E \natural 5; D-B: repeated sixteenth notes, double stop, A \natural 5/A \natural 6
A-Wn 1: 126, 128; D-B: 76, 78	fl I, II (orch 1)	2	A-Wn 1: quarter note, C \sharp 6/E \natural 5; D-B: A \natural 6/C \sharp 5
A-Wn 1: 127, 129; D-B: 77, 79	vln I (orch 1)	1	A-Wn 1: quarter note, double stop, D \natural 6/F \sharp 5; D-B: quarter note, double stop, F \sharp 5/A \natural 5
A-Wn 1: 127, 129; D-B: 77, 79	fl I, II (orch 1)	1	A-Wn 1: quarter note, D \natural 6/F \sharp 5; D-B: F \sharp 5/D \natural 5

A-Wn 1: 130-32; D- B: 80-82	vln I (orch 1)	2, 1-2, 1	A-Wn 1: added note on top of quarter note chords, D \sharp 6; D-B: no added note
No. 45, Act II, Scene VI, Recitative: <i>Questi son d'Armidoro segnalati favori</i> (Bellarosa)			
n/a			
No. 46, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
anacrusis to m. 1	all		A-Wn 1: includes eighth note anacrusis to m. 1; D-B: eighth note anacrusis written in and then crossed out in all parts
1	fl I, II (orch 1)	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
20-26	fl I, II (orch 1)	1-3	A-Wn 1: half notes - m. 20, E \flat 5/B \flat 5, m. 21, C \sharp 5/ A \sharp 5, m. 22, D \sharp 5/B \flat 5, m. 23, E \flat 5/C \sharp 5, m. 24, D \sharp 5/B \flat 5, m. 25, C \sharp 5/A \sharp 5, m. 26, B \flat 5/D \sharp 5; D-B: half notes - m. 20, B \flat 6/D \sharp 5, m. 21, A \sharp 6/C \sharp 5, m. 22, B \flat 6/D \sharp 5, m. 23, C \sharp 6/E \flat 5, m. 24, B \flat 6/D \sharp 5, m. 25, A \sharp 6/C \sharp 5,, m. 26, B \flat 6/D \sharp 5
25	vln I, II (orch 1)	1-3	A-Wn 1: slur over entire measure; D-B: no articulation marking
31-35	bsn (orch 1)	1-3	A-Wn 1: dotted half notes - m. 31, A \sharp 4, G \sharp 3, F \sharp 3, E \flat 3; D-B: dotted half notes - m. 31, E \flat 4, D \sharp 4, C \sharp 4, B \flat 4
33-34	Armidoro - vocal line	3-1	A-Wn 1: tie from beat 3 of m. 33 to beat 1 of m. 34; D-B: no articulation marking
39-47	all	eighth-note anacrusis to m. 39 through beat 1 of m. 47	notes and rhythms in all parts are completely different in A-Wn 1 and D-B, text is the same in both copies; A-Wn 1: m. 46-47 have been crossed out, including the text; measure numeration is thrown off between the two copies; A-Wn 1 matches none of the copies, but A-Wn 2, D-DI, I-VIb, and D-B all match each other
A-Wn 1: 47; D-B: 49	vln II (orch 2)	2-3	A-Wn 1: slur over quarter notes on beats 2 and 3; D-B: no articulation marking

A-Wn 1: 47-48; D- B: 49-50	chorus - alto, tenor - vocal line	2-3, 1	A-Wn 1: quarter notes, alto: B \flat 5, A \sharp 5, B \flat 5, tenor: F \sharp 4, F \sharp 4, D \sharp 4; D-B: quarter notes, alto: F \sharp 4, F \sharp 4, F \sharp 4, tenor: D \sharp 4, C \sharp 4, B \flat 4
A-Wn 1: 48; D-B: 50	bsn I, II (orch 1)	1	A-Wn 1: quarter rest; D-B: quarter note, B \flat 4
A-Wn 1: 48; D-B: 50	fl I (orch 1)	2-3	A-Wn 1: slur over sixteenth notes; D-B: no articulation marking
A-Wn 1: 48; D-B: 50	vlc (orch 1)	2	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
A-Wn 1: 56-62; D- Dl: 58-65	vlc/bc (orch 2)	1-3	A-Wn 1: repeated eighth-note rhythmic figures; D-B: quarter note-quarter rest rhythmic figures
A-Wn 1: 64-72; D- Dl: 66-74	Chorus - all - text	3, 1-3	A-Wn 1: “Bell’aure che liete, che liete, spirate”; D-B: Narrate alla Bella, ch’ei sente nel petto”
A-Wn 1: 67; D-Dl: 69	vln I (orch 2)	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
A-Wn 1: 71; D-Dl: 73	Armidoro - vocal line	1-2	A-Wn 1: slur between dotted quarter on beat 1 and thirty second notes on beat 2; D-B: no articulation marking
A-Wn 1: 74; D-Dl: 76	vln I (orch 1)	1-3	A-Wn 1: eighth notes marked staccato; D-B: eighth notes marked portato
A-Wn 1: 77; D-Dl: 79	vln I (orch 1)	1-3	A-Wn 1: eighth notes slurred in groups of two; D-B: all eighth notes in measure slurred as a single group
A-Wn 1: 78; D-Dl: 80	vln I (orch 1)	1-2	A-Wn 1: no articulation marking over eighth notes; D-B: eighth notes marked staccato

A-Wn 1: 78; D-Dl: 80	vln I (orch 1)	3	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-B: eighth note+sixteenth rest+sixteenth note rhythmic figure (same notes in both sources)
A-Wn 1: 79; D-Dl: 81	vln I (orch 1), Armidoro	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-B: eighth+two sixteenth notes rhythmic figure
A-Wn 1: 82ff; D-Dl: 84ff	all	1-3	notes and rhythms in all parts are completely different in A-Wn 1 and D-B; A-Wn 1 ends at m. 129, D-B is extended and ends at m. 145 (D-B matches all other copies)
No. 47, Act II, Scene VI, Recitative: <i>Viva, viva Armidoro</i> (Bellarosa)			
A-Wn 1: 1-9; D-Dl: 1-8	Bellarosa - vocal line, bc	1-4	text and notes match in both sources, A-Wn 1 and other sources are two beats off from one another; A-Wn 2, D-Dl, I-VIb, and D-B all match each other
No. 48, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
1	all		<i>Collette</i> pasted over the eighth-note anacrusis and beat 1 of m. 1 of original material in score of D-B; <i>collette</i> consists of one full measure and beat 1 (which corresponds to the first beat of the first full measure of original material; material under <i>collette</i> matches A-Wn 1, A-Wn 2, and I-VIb, material in <i>collette</i> matches D-Dl exactly
A-Wn 1: 1-20; D-B: 1-39	all	1-3	Many differences between A-Wn 1 and D-B; D-B matches D-Dl exactly when compared to material in <i>collette</i> and following; D-B matches A-Wn 2 and I-VIb exactly when compared to material under <i>collette</i> and following
No. 49, Act II, Scene VII, Recitative: <i>Signor Pignone caro</i> (Belinda, Pignone)			
19-21	Pignone - text	4, 1-4, 1-2	A-Wn 1: “colla donna gentil mi farò onore”; D-B: “Io più d’ogn’altro saprò farmi onore” (D-B matches PL; text that matches A-Wn 1 was originally set in this section then crossed out in favor of text that matches A-Wst and D-Dl)
23	Bellarosa - vocal line	3	A-Wn 1: eighth note, first half of beat 3, B \flat 4; D-B: eighth note, first half of beat 3, B \natural 4

No. 50, Act II, Scene VIII, Recitative: <i>Chi è che di tanti amanti ha tanta sete?</i> (Bellarosa, Belinda, Pignone)			
26	bc	1-4	A-Wn 1: whole note, D \sharp 3; D-B: half note, D \sharp 3 (not enough beats in the measure)
37-38	bc	4-1	A-Wn 1: figured bass markings under bc notes; D-B: no figured bass
No. 51, Act II, Scene VIII, Aria: A-Wn 1 - <i>Mi pizzica, mi stuzzica</i>/D-B: <i>Il sangue già mi brulica</i> (Belinda)			
	vla		A-Wn 1: part labeled “Viole”; D-B: part labeled “Viola”
anacrusis to m. 1	all		A-Wn 1: eighth-note anacrusis; D-B: eighth-note anacrusis written in and then crossed out
4-6, 74-76, 122-124	Belinda - text	6, 1-6	A-Wn 1: “Mi pizzica, mi stuzzica un...”; D-B: “Il sangue già mia brulica, per...”
5	vln II	1-6	A-Wn 1: no articulation marking; D-B: quarter and eighth notes tied together in groups of two
26	vla, bsn	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
32	vln I, II	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
35	bc	4-6	A-Wn 1: quarter note tied to eighth note; D-B: no articulation marking
38	vla	4-6	A-Wn 1: no articulation marking; D-B: quarter note tied to eighth note
57	vln II	4-6	A-Wn 1: no articulation marking; D-B: eighth notes marked staccato
60	vln II	1-6	A-Wn 1: bottom note of double stop is C \sharp 4; D-B: bottom note of double stop is C \sharp 4
62	vla	4-5	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
67, 69	horn I	1-3	A-Wn 1: several different markings in measure: dotted quarter note, E \sharp 5-eighth rest-quarter rest/whole rest (whole rest seems most likely, same sequence appears in m. 89ff.); D-B: whole rest
84	vla	6	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
85	vla	4-6	A-Wn 1: no articulation marking; D-Dl: quarter note tied to eighth note
109	bc	1-3	A-Wn 1: slur from quarter note on beats 1 and 2 to eighth note on beat 3; D-Dl: no articulation marking
122	horn I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking

No. 52, Act II, Scene IX, Recitative: <i>In verità colei</i> (Bellarosa, Pignone)			
n/a			
No. 53, Act II, Scene IX, Aria: <i>Zitto, che non si senta</i> (Pignone)			
8-10	vln I	1-2	A-Wn 1: multi-measure phrase marking; D-B: slurred as individual units, no long phrase marking
20	Pignone - vocal line	2	A-Wn 1: G \sharp 3; D-B: G \sharp 3
30-31	vln I,II, bc	1-2	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
32	vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
36	vln I, II	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
38-39	vla	2-1	A-Wn 1: slur from eighth note on second half of beat 2 of m. 38 to quarter note on beat 1 of m. 19; D-B: no articulation marking
42	all	2	A-Wn 1: fermata over the quarter rest on beat 2; D-B: no fermata
46	vln II	1-2	A-Wn 1: no articulation marking; D-B: slur from quarter note on beat 1 to first eighth note on beat 2
74-75	vln I,II, bc	1-2	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
76	vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 54, Act II, Scene X, Recitative: <i>Oh sì, che starei fresca</i> (Bellarosa, Armidoro)			
15, 18	bc	4	A-Wn 1: figured bass markings; D-B: no figured bass markings
25-29	Bellarosa - vocal line, bc	1-4	5-measure section in D-B that matches A-Wn 1 exactly is crossed out, new section added to replace it (handwriting looks as if it could be the same scribe), new section includes figured bass markings, whereas A-Wn 1 does not; text same in both versions
No. 55 (I), Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			

			Alternate version of this aria, in the key of AM; reduced instrumentation (ob, bsn, bc), but same length as the EbM version that matches A-Wn 1 (100 m.)
No. 55 (II), Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			
1	vln I, II	2,4	A-Wn 1: no articulation marking on beats 2 and 4; D-B: slurs over the dotted eighth+sixteenth-note rhythmic figure on beat 2 and the sixteenth notes on beat 4
27	bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
34	bsn	2	A-Wn 1: incation that the following passage should be a solo; D-B: no solo indication
34	Bellarosa - vocal line	4	A-Wn 1: no articulation marking; D-B: slur over eighth notes on beat 4
48	horn I, II	1	A-Wn 1: fortepiano dynamic marking; D-B: piano dynamic marking
48	vln I, II	1, 2	A-Wn 1: fortepiano dynamic marking on beat 1; D-B: piano dynamic marking on beat 2
48	bc	1	A-Wn 1: eighth note, F \sharp 3, fortepiano dynamic marking on first half of beat 1, eighth note, F \sharp 3, no dynamic marking on second half of beat 1; D-B: eighth rest on first half of beat 1, eighth note, F \sharp 3, piano dynamic marking on second half of beat 1
48-49	vln I, II	1-4	A-Wn 1: series of repeated sixteenth-note figures and sixteenth note arpeggios; D-B: m. 48 - staccato quarter notes, m. 49 - quarter notes, no articulation marking ending with a dotted eighth+sixteenth-note rhythmic figure on beat 4
50	vla	1	A-Wn 1: no dynamic marking; D-B: mezzoforte dynamic marking
51	vla	1-2	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
54	vla	1-4	A-Wn 1: no articulation marking; D-B: quarter notes marked staccato
55	ob I	2	A-Wn 1: no solo indication; D-B: incation that the following passage should be a solo
59	bc	2	A-Wn 1: missing a note or rest, blank space; D-B: quarter note B \flat 4
60	vla, bc	1-4	A-Wn 1: slur over all four quarter notes in measure; D-B: slur over quarter notes on beats 1-3 only
67	bc	3	A-Wn 1: fortepiano dynamic marking; D-B: piano dynamic marking
69	vln I	4	A-Wn 1: first sixteenth note of group on beat 4 marked staccato; D-B: all four sixteenth notes on beat 4 slurred as a group

76	vln I	1-4	A-Wn 1: entire measure slurred as one group; D-B: eighth notes slurred together in groups of 4, beats 1 and 2 as one group, beats 3 and 4 as a second group
82	vln I	2, 4	A-Wn 1: no articulation marking over eighth notes on beats 2 and 4; D-B: eighth notes on beats 2 and 4 marked staccato
86	vln I	1	A-Wn 1: sixteenth notes on beat 1 marked staccato; D-B: no articulation marking on the sixteenth notes on beat 1
No. 56, Act II, Scene XI, Recitative: <i>Motivo ho di sperar</i> (Armidoro)			
n/a			
No. 57, Act II, Scene XII, Minuet I (Instrumental)			
4	vln II	1-3	A-Wn 1: no articulation marking; D-B: quarter notes marked staccato
4	bc	3	A-Wn 1: no articulation marking; D-B: quarter note marked staccato
17-18/33-40			A-Wn 1: stage directions appear near mm. 33-40; D-B: stage directions appear near mm. 17-18
21	vln I	2-3	A-Wn 1: slurred group of four eighth notes (F#5, A#6, D#6, B#6); D-B: dotted quarter+eighth figure (F#5, B#6)
37	vln I	2-3	A-Wn 1: slurred group of four eighth notes (F#5, A#6, D#6, B#6); D-B: dotted quarter+eighth figure (F#5, B#6)
39	vln II	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a single group; D-B: eighth notes on beats 2 and 3 slurred in groups of two
No. 58, Act II, Scene XII, Recitative: <i>Se mi vuol favorir</i> (Bellarosa, Giacinto, Pignone)			
4	bc	1-4	A-Wn 1: whole note, F#3; D-B: quarter note tied to whole note, F#3
8	bc	1-4	A-Wn 1: whole note, G#3; D-B: half note, F#3, half note, G#3
No. 59, Act II, Scene XII, Minuet II (Instrumental)			
1	ob I, II	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking

5	ob I, II, vla	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
6	ob I, II	1-2	A-Wn 1: no articulation marking; D-B: slur from dotted eighth+sixteenth-note figure on beat 1 to quarter note on beat 2
6	bsn	2	A-Wn 1: quarter note, F \sharp 2; D-B: indication that bsn should play same part at bc, quarter note, F \sharp 3
8	ob I, II	1-2	A-Wn 1: half note, F \sharp 5; D-B: quarter note, F \sharp 5, quarter rest
9	horn I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
15	ob I, II, vln I	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a group of four; D-B: no articulation marking
17-20	bsn I, II	1-3, 1-2	A-Wn 1: quarter notes marked staccato; D-B: no articulation marking
No. 60, Act II, Scene XII, Recitative: <i>Ora l'onor potrem godere</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
27-28	Pignone - text	4-1	A-Wn 1: “e col detta”; D-B: “e fieretta” (same as PL)
30	all		false barline in middle of m. 30 in D-B
36	Giacinto - text	3	A-Wn 1: “cospettaccio” (“maledetto” has been crossed out); D-B: “maledetto” (same as PL)
57	bc	1	A-Wn 1: figured bass marking; D-B: no figured bass marking
No. 61, Act II, Finale - Ensemble: <i>Aiuto! Si desta un qualche scompiglio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
	vla		A-Wn 1: part labeled “Viole”; D-B: part labeled “Viola”
9	all		A-Wn 1: più maestoso tempo marking; D-B: no tempo marking, looks as if più maestoso may have been erased from the page
12	bsn, bc	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
13	bsn, bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
16	vln II	1-3	A-Wn 1: no articulation marking; D-B: beats 1 to 3 slurred
18	all	2	A-Wn 1: primo tempo marking; D-B: no tempo marking

21	horn I, II, tr I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
21	ob I, II, horn I, II, tr I, II	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
34	horn I, II, tr I, II	4	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
40	chorus	4	A-Wn 1: piano dynamic marking on choral entrance; D-B: no dynamic marking
44	horn I, II, tr I, II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
49	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
50-51	horn I, II, tr I, II	3-4, 1-2	A-Wn 1: quarter notes on beats 3 and 4 slurred, quarter notes on beats 1 and 2 slurred; D-B: no articulation marking
52	horn I, II, tr I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
53, 55	bsn	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
70	bc	1, 3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
73	vln I, II, bc	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking - addition is in a different hand
73	ob II	2-3	A-Wn 1: tie from beat 2 to beat 3; D-B: no articulation marking
81	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
87	Bellarosa - text	1-2	A-Wn 1: “di voi timor non” (reversal of PL); D-B: “timor di voi non” (same as PL)
88	all	1-2	m. 88 crossed out in A-Wn 1, but replicated in D-B (and all other copies,) throws off measure numbers for the rest of the finale
A-Wn 1: 88; D-B: 89	bc	2	A-Wn 1: four sixteenth notes (D \sharp 4), forte dynamic marking; D-B: eighth note (G \sharp 3), eighth rest, piano dynamic marking
A-Wn 1: 88-89; D-B: 89-90	vln I, II	2, 1-2	A-Wn 1: repeated sixteenth notes on a steady pitch (G \sharp 5/C \sharp 5), no articulation marking, fortissimo dynamic marking; D-B: four arpeggiated sixteenth notes, unison (E \sharp 4, A \sharp 5,

			C♯5, C♯5), first two sixteenth notes slurred, second two marked staccato, piano dynamic marking)
A-Wn 1: 88-89; D-B: 89-90	vla	2, 1-2	A-Wn 1: repeated sixteenth notes, D♯4; D-B: eighth-note, eighth-rest pattern (G♯3, F♯3, D♯3)
A-Wn 1: 88-90; D-B: 89-91	chorus - tenor - vocal line	1-2, 1	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, F♯4 [x4]), m. 89 - eighth, six sixteenth notes (G♯5, C♯5, C♯5, F♯5 [x4], m. 90 - two eighth notes (G♯4, D♯4); D-B: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (E♯4), m. 90 - eighth, six sixteenth notes (D♯5), m. 91 - two eighth notes (D♯5)
A-Wn 1: 88-89; D-B: 89-90	chorus - bass - vocal line	1-2	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, D♯4 [x4]), m. 89 - eighth, six sixteenth notes (G♯3, G♯3, G♯3, F♯5 [x4]; D-B: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (A♯4, G♯4 [x4]), m. 90 - eighth, six sixteenth notes (F♯3)
A-Wn 1: 89; D-B: 90	chorus - alto - vocal line	1	A-Wn 1: eight+sixteenth+sixteenth-note rhythmic figure on B♯5; D-B: eighth+sixteenth+sixteenth-note rhythmic figure on A♯5
A-Wn 1: 89; D-B: 90	bc	1-2	A-Wn 1: repeated sixteenth notes (G♯3, D♯3); D-B: eighth note, eighth rest pattern (F♯3, D♯3)
A-Wn 1: 90; D-B: 91	vln I, II	1	A-Wn 1: four repeated sixteenth notes, double stops, vln I: G♯5/B♯5, G♯5/B♯5, G♯5/B♯5, E♯5, last two marked staccato, vln II: G♯5/B♯5, G♯5/B♯5, G♯5/B♯5, C♯5; D-B: four arpeggiated sixteenth notes, first two slurred, second two marked staccato, vln I: B♯5, D♯5, G♯5, E♯5, vln II: B♯5, G♯4, B♯5, C♯5
A-Wn 1: 98; D-B: 99	horn I, II, vln I, II, bc	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
A-Wn 1: 99; D-B: 100	vln I, II, bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking

A-Wn 1: 106; D-B: 107	Bellarosa - vocal line	1	A-Wn 1: reminder accidental marking on eighth note, first half of beat 1, C#5; D-B: no reminder accidental marking
A-Wn 1: 121; D-B: 122	horn I, II, tr I, II	1	A-Wn 1: fortissimo dynamic marking; D-B: no dynamic marking
A-Wn 1: 142; D-B: 143	chorus - tenor - vocal line	2	A-Wn 1: four sixteenth notes, G4, G4, F#4, F#4; D-B: four sixteenth notes, D4
A-Wn 1: 143; D-B: 144	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
A-Wn 1: 143; D-B: 144	Bellarosa - vocal line	2	A-Wn 1: missing the eighth rest that should be on the first half of beat 2, blank space; D-B: eighth rest on first half of beat 2
A-Wn 1: 143; D-B: 144	Bellarosa, Albina, Belinda, Giacinto, Armidoro, Pignone, Saracca - vocal line	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
A-Wn 1: 144-45; D- B: 145-46	horn I, II, ob I, II	1-2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
A-Wn 1: 147; D-B: 148	chorus - bass - vocal line	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking

A-Wn 1: 147; D-B: 148	vln II	2	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
A-Wn 1: 148; D-B: 149	Bellarosa - vocal line, horn I, II		A-Wn 1: forte dynamic marking; D-B: no dynamic marking
A-Wn 1: 149; D-B: 150	bc	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
No. 62, Act III, Scene I, Recitative: <i>Che vi par</i> (Albina, Belinda)			
9	Belinda - vocal line	1	A-Wn 1: eighth note, first half of beat 1, E \flat 5; D-DI: E \sharp 5
9	Belinda - vocal line	2-4	A-Wn 1: eighth notes from second half of beat 2 to first half of beat 4, B \flat 4; D-B: B \sharp 4
11	Belinda - vocal line	1-2	A-Wn 1: quarter note, D \flat 5, eighth note, B \flat 5; D-B: quarter note, D \sharp 5, eighth note, B \sharp 5
11	bc	3-4	A-Wn 1: whole note on beat 3 (too many beats in measure); D-B: half note on beat 3 (correct number of beats)
13	Belinda - vocal line	3-4	A-Wn 1: B \flat 5; D-B: B \sharp 5
No. 63, Act III, Scene II, Recitative: <i>Alla piazza, alla piazza, allo staccato</i> (Albina, Belinda, Saracca)			
	vocal line (all)		A-Wn 1: cut time signature; D-B: common time signature
20	bc	1-4	A-Wn 1: whole note, D \sharp 3 (correct number of beats in measure; D-B: half note, D \sharp 3 (too few beats in measure)

PRESENT IN A-Wn 1, MISSING FROM D-B: No. 64, Act III, Scene -, Aria: Vada, vada il trombettiere (Saracca)			
n/a			
A-Wn 1: No. 65; D-B: No. 64, Act III, Scene III, Recitative: Avrei piacere, che nello stecato (Albina, Belinda)			
4	bc	1-4	A-Wn 1: whole note, G \sharp 3 (correct number of beats in measure; D-B: half note, G \sharp 3 (too few beats in measure)
14	Bellarosa - vocal line	1-2	A-Wn 1: beat 1 - dotted eighth note, sixteenth note, beat 2 - eighth note, B \flat 4; D-B: B \sharp 4
19-21	Belinda - text	1-4	A-Wn 1: “Dubito, ch'a ciò far vi sia l'intoppo perché la libertà piace troppo.”; D-B: “Ed io vorrei, più tosto che costei, per grazia se ne andasse alla malora.”
26	Albina - vocal line	2-4	A-Wn 1: beat 2 - eighth note (B \sharp 5), sixteenth note (A \sharp 5), sixteenth note (G \sharp 5), beat 3 - quarter note (C \sharp 5), beat 4 - quarter note (C \sharp 5); D-B: beat 2 - eighth rest, sixteenth note (G \sharp 4), sixteenth note (A \sharp 5), beat 3 - eighth note (B \sharp 5), eighth note (G \sharp 4), beat 4 - two eighth notes (C \sharp 5)
A-Wn 1: No. 66; D-B: No. 65, Act II, Scene III, Aria: Dolce rimedio al core (Albina)			
			Difference in instrumentation: A-Wn 1: 2 ob, 2 vl, 2 vla, bsn, vlc solo, bc; D-B: 2 fl, 2 vl, vla, bsn, vlc solo, bc (fl replaces ob)
5	vln II	1	A-Wn 1: sixteenth notes slurred; D-B: no articulation marking
6	bsn	1-3	A-Wn 1: no articulation marking; D-B: slur from half note on beats 1 and 2 to eighth note on first half of beat 3
9	vla	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
14	vln I	1	A-Wn 1: no articulation marking; D-B: sixteenth notes slurred
18	bc	2-3	A-Wn 1: slur over beats 2 and 3; D-B: no articulation marking
21-22	vla	1-3	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
22	vla	3	A-Wn 1: eighth+sixteenth rest+sixteenth-note rhythmic figure; D-B: dotted eighth+sixteenth-note rhythmic figure (same notes in both sources)

22	vla	3	A-Wn 1: piano dynamic marking on sixteenth note on second half of beat 3; D-B: no dynamic marking
25-16	vla	1-3	A-Wn 1: crescendo dynamic marking on mm. 25-26, piano dynamic marking on the eighth note on the second half of beat 3 in m. 26; D-B: no dynamic marking
28	vla	3	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
31	solo vlc	2-3	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
36	vla	3	A-Wn 1: sixteenth notes marked staccato; D-B: sixteenth notes marked portato
40	vln II	2-3	A-Wn 1: no articulation marking over the sixteenth notes on beats 2 and 3; D-B: sixteenth notes on beats 2 and 3 slurred in groups of two
41	ob II/fl II	2-3	A-Wn 1: eighth notes marked portato; D-B: no articulation marking
42	vla	1	A-Wn 1: pianissimo dynamic marking; D-B: no dynamic marking
42	bsn	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
47-49	Albina - text	4, 1-3, 1-2	A-Wn 1: "l'antico discacciar"; D-B: "le pene fa scordar"
51-52	vln I, II, vla	3, 1	A-Wn 1: piano dynamic marking on beat 3 of m. 51; D-B: piano dynamic marking on beat 1 of m. 52 for vln I, II, no dynamic marking on beat 1 of m. 52 for vla
51-53	Albina - text	4, 1-3, 1	A-Wn 1: "l'antico fa scordar"; D-B: "le pene fa scordar"
54	bsn, bc	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
54	ob II/fl II	2-3	A-Wn 1: quarter notes marked portato; D-B: no articulation marking
62-63	vla	1-3	A-Wn 1: crescendo dynamic marking on mm. 62-63, piano dynamic marking on the eighth note on the second half of beat 3 in m. 63; D-B: no dynamic marking
66-67	vla	1-3	A-Wn 1: crescendo dynamic marking; D-B: no dynamic marking
69	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
71	vln I, II	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure slurred; D-B: no articulation marking
71	vla	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
A-Wn 1: No. 67; D-B: No. 66, Act III, Scene IV, Recitative: Io più volte ho provato (Belinda)			
n/a			

A-Wn 1: No. 68; D-B: No. 67, Act III, Scene V, Recitative: Bravo, me ne consolo (Bellarosa, Armidoro, Pignone)			
16	bc	3-4	A-Wn 1: whole note on beats 3 and 4, too many beats in the measure; D-B: half note on beats 3 and 4, correct number of beats in the measure
PRESENT IN A-Wn 1, MISSING FROM D-B: No. 69, Act III, Scene -, Aria: Pien d'ardir costante e forte (Armidoro)			
n/a			
A-Wn 1: No. 70; D-B: No. 68, Act III, Scene VI, Recitative: E voi signor Pignone (Bellarosa, Pignone)			
5	Pignone - text	4	Misspelling in D-B: A-Wn 1: "oggi"; D-Dl: "ogi"
17	Pignone - text	1	Misspelling in D-B: A-Wn 1: "scritto"; D-Dl: "scrito"
A-Wn 1: No. 71; D-B: No. 69, Act III, Scene VII, Recitative: Oh questo è pazzo vero (Bellarosa)			
13	bc	1-4	A-Wn 1: whole note on beats 3 and 4, too many beats in the measure; D-B: half note on beats 3 and 4, correct number of beats in the measure
A-Wn 1: No. 72; D-B: No. 70, Act III, Scene VII, Cavatina: Alla pugna (Giacinto)			
	vla, bc		A-Wn 1: vla and bc on same line; D-B: vla and bc on same line
7	vln I, II	2	A-Wn 1: sixteenth notes marked three slurred, three staccato; D-B: all sixteenth notes marked staccato
13	vln II	2	A-Wn 1: two sixteenth notes on second half of beat 2; D-B: dotted sixteenth+thirty-second-note figure on second half of beat 2
20	vla, bc	1-2	A-Wn 1: final three eighth notes in measure marked staccato; D-B: no articulation marking
A-Wn 1: No. 73; D-B: No. 71, Act III, Scene VII, Recitative: Siete dunque disposto (Bellarosa, Giacinto)			

14	Bellarosa - text	3	A-Wn 1: “chietto”; D-B: “schietto”
A-Wn 1: No. 74; D-B: No. 72, Act III, Scene VII, Duetto: Ho nel core un non so che (Bellarosa, Giacinto)			
1	bsn	2	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
5	vla, bc	2	A-Wn 1: eighth notes marked staccato; D-B: no articulation marking
6	vla	1	A-Wn 1: mezzoforte dynamic marking on second half of beat 1; D-B: no dynamic marking
6	bc	1-2	A-Wn 1: sixteenth notes on second half of beat 1 and eighth note on first half of beat 2 marked staccato; D-B: no articulation marking
7	bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
8	vln II	2	A-Wn 1: no articulation marking on last eighth note of measure; D-B: last eighth note of measure marked staccato
8	vla	1-2	A-Wn 1: mezzoforte dynamic marking on second half of beat 1, piano dynamic marking on beat 2; D-B: no dynamic markings in measure
17	vla	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
18	vla	1-2	A-Wn 1: all sixteenth notes on beat 1 slurred as a single group; D-B: sixteenth notes slurred in two groups of four
19	bc	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
20	vla	1	A-Wn 1: mezzoforte dynamic marking; D-B: no dynamic marking
20	vln II	2	A-Wn 1: no articulation marking on eighth note on first half of beat 2; D-B: eighth note on first half of beat 2 marked staccato
21	vln II	2	A-Wn 1: no articulation marking; D-B: eighth notes marked staccato
22	Bellarosa - vocal line	1	A-Wn 1: eighth note marked staccato; D-B: no articulation marking
22	vln I	1-2	A-Wn 1: sixteenth notes on second half of beat 1 and eighth note on first half of beat 2 marked staccato; D-B: no articulation marking
22	vln II	2	A-Wn 1: eighth note on first half of beat 2 marked staccato; D-B: no articulation marking

22	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
29	vla	1	A-Wn 1: no articulation marking; D-B: eighth notes marked portato
45-46	vla	1-2	A-Wn 1: no dynamic markings; D-B: crescendo dynamic marking in mm. 45 and 46, forte dynamic marking on beat 2 of m. 46
45-46	bsn	1-2	A-Wn 1: crescendo dynamic marking in mm. 45 and 46, forte dynamic marking on beat 2 of m. 46; D-B: no dynamic markings
49	vln I, II	1	A-Wn 1: staccato markings on all sixteenth notes; D-B: no articulation marking
54	bsn, bc	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking on sixteenth notes
60	vln II	1-2	A-Wn 1: no articulation marking on thirty-second notes on second half of beat 1; D-B: thirty-second notes marked staccato
67	vln I, II	1	A-Wn 1: first two thirty-second notes on the second half of beat 1 slurred, second two thirty-second notes marked staccato; D-B: no articulation marking
68	vln I, II	1	A-Wn 1: second through fourth sixteenth notes on beat 1 marked staccato; D-B: no articulation marking
68	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
69	ob II	1	A-Wn 1: sixteenth notes marked staccato; D-B: no articulation marking
69	vln I, II	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
72	bc	1	A-Wn 1: sixteenth notes on second half of beat 1 marked staccato; D-B: no articulation marking
76	vln Ii	1	A-Wn 1: eighth note on first half of beat 1 marked staccato; D-B: no articulation marking
83	bc	2	A-Wn 1: mezzoforte dynamic marking; D-B: forte dynamic marking
85	vla	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
87	bc	1	A-Wn 1: fortepiano dynamic marking; D-B: no dynamic marking
89	vln II	2-3	A-Wn 1: no articulation marking; D-B: eighth notes tied together
94	ob I, vla	1-3	A-Wn 1: slur over entire measure; D-B: no articulation marking
95	vln I, II	1	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
99	vla	1-3	A-Wn 1: divisi vla part, D \sharp 4/B \sharp 4; D-B: single note, D \sharp 4

100-01	vla	3, 1	A-Wn 1: forte dynamic marking on beat 1 of m. 101; D-B: forte dynamic marking on beat 3 of m. 100
101	bsn	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
104	vln II	1-2	A-Wn 1: beat 1-2, dotted eighth note, piano dynamic marking on first sixteenth note on second half of beat 2; D-B: beat 1-2, eighth note missing dot, no dynamic marking on sixteenth notes
108	vln I	2	A-Wn 1: no dynamic marking; D-B: piano dynamic marking
111	vln I, II	1	A-Wn 1: sixteenth notes marked portato; D-B: sixteenth notes slurred
111	vln II	2-3	A-Wn 1: second sixteenth note on beat 2 and both sixteenth notes marked portato; D-B: second sixteenth note on beat 2 and both sixteenth notes on beat 3 marked staccato
A-Wn 1: No. 75; D-B: No. 73, Act III, “Scena Ultima”, Chorus: Il famoso, il gran Saracca (Chorus [SATB])			
	all		A-Wn 1: tempo marking is “Allegro”; D-B: tempo marking is “Maestoso”
14, 16, 28, 30	chorus - all - text	1-3	A-Wn 1: “premio”; D-B: “prova” (text originally read “premio” but was changed to “prova”)
25	vln I	1-2	A-Wn 1: lower note of double stop is F \sharp 4; D-B: lower note of double stop is G \sharp 4
A-Wn 1: No. 76; D-B: No. 74, Act III, “Scena Ultima”, Recitative: Venga alfin Bellarosa, e qui mi veda (Pignone, Saracca)			
2-3	Saracca - text	4-1	A-Wn 1: “del suo”; D-B: “del mio”
4-5	Saracca - text	1-4, 1	A-Wn 1: “stendergli un promontorio ai piè incarnato”; D-B: “stendergli al piè un esercito sventrato” - stendergli in both sources, D-B matches A-Wst in the rest of the line (text in D-B originally matched that in A-Wn 1, but was crossed out and replaced with the above line)
8	Saracca - vocal line	4	A-Wn 1: final note in measure is F \sharp 3; D-B: final note in measure is F \sharp 3
22	bc	2-4	A-Wn 1: figured bass notation under quarter and half notes in final measure; D-B: no figured bass notation

A-Wn 1: No. 77; D-B: No. 75, Act III, “Scena Ultima”, Accompanied Recitative: Aiutami Cupido (Bellarosa, Pignone)			
n/a			
A-Wn 1: No. 78; D-B: No. 76, Act III, “Scena Ultima”, Recitative: Di questa giostra il premio (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
47	Bellarosa - vocal line, bc	1-4	A-Wn 1: correct number of beats in measure; D-B: only two beats in measure in both vocal line and bc
A-Wn 1: No. 79; D-B: No. 77, Act III, Finale, Ensemble: Bravi! Bravi! è meglio pace (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
1	vla	1-4	A-Wn 1: no articulation marking; D-B: slur between two half notes
3-15, 48-60	chorus - all - text	4, 1-4	A-Wn 1: “se giostrar vorrebbe poi, io farete fra di voi, col amarvi a chi più può, col amarvi a chi più può”; D-B: “Alle nozze andremo poi, e godremo ancora noi, dell’amor che vi annodò”
8, 9	vla	2-4	A-Wn 1: m. 8 - three quarter notes, A \sharp 4, m. 9 - three quarter notes, B \flat 4; D-B: m. 8 - three quarter notes, A \sharp 5, m. 9 - three quarter notes, B \flat 5
8-14	vla	2-4	A-Wn 1: no articulation marking; D-B: portato marking
11	vln I, II	2-4	A-Wn 1: quarter notes marked portato; D-B: quarter notes on beats 2 and 3 slurred, quarter note on beat 4 marked staccato
12	vln I	3-4	A-Wn 1: four eighth notes, D \sharp 5, E \sharp 5, F \sharp 5, G \sharp 5; D-B: two quarter notes, C \sharp 5, C \sharp 5
12	chorus - tenor - vocal line	3-4	A-Wn 1: half note, C \sharp 4; D-B: four eighth notes, C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4
13	chorus - soprano - vocal line	1-2	A-Wn 1: no articulation marking; D-B: slur between two quarter notes
13	chorus - bass - vocal line	4	A-Wn 1: quarter note, B \flat 4; D-B: quarter note, A \sharp 4

14-15	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes C \sharp 4, C \sharp 4, A \sharp 4 (notes have been erased that match D-D1); D-B: A \sharp 4, G \sharp 3, F \sharp 3
15	vln I, II	1-2	A-Wn 1: forte dynamic marking on quarter note on beat 1, piano dynamic marking on eighth note on second half of beat 2; D-B: forte dynamic marking on eighth note on second half of beat 2 (forte has been written over piano dynamic marking in a different handwriting)
15	ob I, II	2	A-Wn 1: piano dynamic marking on eighth note on second half of beat 2; D-B: no dynamic marking
15	bsn, bc	4	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
15	vla	1, 4	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 4; D-B: no dynamic markings
19	vln II, Belinda - vocal line	2-3	A-Wn 1: half note, B \flat 5; D-B: half note, B-natural5
19	vla, Armidoro - vocal line	4	A-Wn 1: quarter note, B \flat 4; D-B: quarter note, B \sharp 4
24	Belinda - vocal line	2-3	A-Wn 1: half note, B \flat 5; D-B: half note, B-natural5
24	Armidoro - vocal line	4	A-Wn 1: quarter note, B \flat 4; D-B: quarter note, B \sharp 4
27	vln II, Armidoro - vocal line	1-2	A-Wn 1: dotted quarter note, B \flat 4; D-B: dotted quarter note, B \sharp 4
29	Armidoro - vocal line	1-2	A-Wn 1: half note, B \flat 4; D-B: half note, B \sharp 4
30	Belinda - vocal line	1-3	A-Wn 1: dotted half note, B \flat 5; D-B: dotted half note, B \sharp 5

31	vln I, II	1-4	A-Wn 1: beat 1 - quarter note, beat 2-3 - half note, beat 4 - two eighth notes, slurred; D-B: beats 1-3 - dotted half note, beat 4 - two eighth notes, no articulation marking (pitches match in both sources)
32	vln I	1-4	A-Wn 1: dotted quarter note (E \sharp 5), eighth note (F \sharp 5), dotted quarter note (D \sharp 5), eighth note (E \sharp 5); D-B: half note (E \sharp 5), half note (D \sharp 5)
32	Belinda - vocal line	3-4	A-Wn 1: half note, B \flat 5; D-B: half note, B \sharp 5
34	Belinda - vocal line	1	A-Wn 1: quarter note, B \flat 5; D-B: quarter note, B \sharp 5
37	bsn, bc	3-4	A-Wn 1: eighth notes slurred in a group of four; D-B: no articulation marking
38	Belinda - vocal line	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
39	Belinda, Albina - vocal line	1-3	A-Wn 1: slur over beats 1-3; D-B: slur over beats 1 and 2 only
42	vln I, II, Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca - vocal line, bsn, bc	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
42	Giacinto, Armidoro - vocal line	1-2	A-Wn 1: dotted half note, B \flat 4; D-B: dotted half note, B \sharp 4

42	Pignone, Saracca - vocal line	1-4	A-Wn 1: two half notes, G \sharp 3, F \sharp 3; D-B: dotted half note, G \sharp 3, half note F \sharp 3, too many beats in measure, unnecessary accidental on F \sharp 3, since the finale is in FM
44	Armidoro, Giacinto - vocal line	3-4	A-Wn 1: half note, B \flat 4; D-B: half note, B \sharp 4
53	bsn, bc	2	A-Wn 1: no dynamic marking; D-B: piano dynamic marking (written in a different handwriting)
57	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note (C \sharp 4), quarter note (C \sharp 4); D-B: half note (C \sharp 4), tied to eighth note (C \sharp 4), eighth note (D \sharp 4), eighth note (E \sharp 4), eighth note (F \sharp 4)
58	chorus - tenor - vocal line	1-4	A-Wn 1: four quarter notes, B \flat 4, D \sharp 4, F \sharp 4, D \sharp 4, beats 1 and 2 slurred; D-B: four quarter notes, D \sharp 4, F \sharp 4, F \sharp 4, B \flat 4, beats 1 and 2 slurred
59-60	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \sharp 4, C \sharp 4, A \sharp 4; D-B: three half notes, A \sharp 4, G \sharp 3, F \sharp 3
60	vln I, II	3	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
61-62	vln I, II	1-4	A-Wn 1: indication that vln II should play the same part as vln I; D-B: independent part for vln II
65-68	vla	3-4, 1-4	A-Wn 1: dynamic markings match those included in vln I and II parts; D-B: no dynamic markings
69	vla	3-4	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
74	bsn, bc	1-4	Inverted octaves: A-Wn 1: four quarter notes, B \flat 4, B \flat 3, B \flat 4, B \flat 4; D-B: four quarter notes, B \flat 3, B \flat 4, B \flat 3, B \flat 3
75	vln I	1, 2	A-Wn 1: double stops on the quarter note on beat 1 and the eighth note on the first half of beat 2 (D \sharp 5/F \sharp 4, C \sharp 5/F \sharp 4); D-B: single notes on on the quarter note on beat 1 and the eighth note on the first half of beat 2 (D \sharp 5, C \sharp 5)
76	bsn, bc	1	Inverted octaves: A-Wn 1: quarter notes, B-flat4; D-B: quarter notes, B-flat3
77	bsn, bc	1-4	A-Wn 1: four quarter notes, E \sharp 3 (accidental is missing); D-B: four quarter notes, E \flat 3

86	Bellarosa, Albina - vocal line	1	A-Wn 1: quarter note, E \sharp 4, no accidental; D-B: quarter note, E \sharp 4, accidental added
93, 94	vln I	1	A-Wn 1: forte dynamic marking; D-B: no dynamic marking
93, 94	vln I	2	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
95	tr I, II	1	A-Wn 1: piano dynamic marking; D-B: no dynamic marking
95	Giacinto - vocal line	1-4	A-Wn 1: two half notes, F \sharp 4, E \sharp 4; D-B: dotted half note, F \sharp 4, quarter note, E \sharp 4
97	Belinda - vocal line	1-4	A-Wn 1: dotted half note (F \sharp 4), looks as if original part has been erased; D-B: half note (C \sharp 4), tied to the first of four eighth notes (C \sharp 4, D \sharp 4, E \sharp 4, F \sharp 4)
98-99	Belinda - vocal line	1-4	Independent parts - A-Wn 1: m. 98 - four quarter notes, F \sharp 4, D \sharp 5, B \flat 5, G \sharp 4, m. 99 - two half notes, F \sharp 4, E \sharp 4; D-B: indication that Belinda should sing the same part as Bellarosa and Albina, m. 98 - four quarter notes, D \sharp 5, F \sharp 5, D \sharp 5, B \flat 5, m. 99 - two half notes, G \sharp 4, A \sharp 4
98-100	Armidoro, Giacinto - vocal line	1-4, 1-2	Independent parts - A-Wn 1: m. 98 - half note, B \flat 4, two quarter notes, F \sharp 4, D \sharp 4, m. 99 - two half notes, C \sharp 4, C \sharp 4, m. 100, beats 1-2 - half note, A \sharp 4; D-B: m. 98 - four quarter notes, B \flat 4, D \sharp 4, B \flat 4, G \sharp 3, m. 99 - two half notes, F \sharp 3, E \sharp 3, m. 100, beats 1-2 - half note, F \sharp 3
99	vln II	2-4	A-Wn 1: quarter notes marked staccato; D-B: quarter notes marked portato
100	horn I, II	3	A-Wn 1: forte piano dynamic marking; D-B: no dynamic marking
100	vln I	1	A-Wn 1: no dynamic marking; D-B: forte dynamic marking
100	vla	1	A-Wn 1: fortissimo dynamic marking; D-B: forte dynamic marking
105, 107	chorus - all - text	1-2	A-Wn 1: “amor”; D-B: “noi”

Appendix C.4: Variant Readings Between Salieri's Autograph Score for *La calamita de' cuori* (A-Wn 1) and Copy D-Dl

Bar	System	Beat	Difference
No. 1, Act I - Sinfonia			
1-105	horn I, II, fl I, II		Parts separated from the full score
1	vln I, II	1	A-Wn 1: slurs encompass eighth and sixteenth note groups; D-Dl: only sixteenth notes are slurred
1	bc	1	A-Wn 1: slurs encompass eighth and sixteenth note groups; D-Dl: only sixteenth notes are slurred
3-5	vln I, II, bc	3	A-Wn 1: each beat of four eighth notes is slurred; D-Dl: entire measure is slurred
6	vln I, II	3-4	A-Wn 1: beats eighth tied to two sixteenths; D-Dl: only sixteenths slurred
7	vln I, II	1-2	A-Wn 1: beats 1-2 slurred; D-Dl: only sixteenths on second half of beat 2 tied together
20	vln I	4	A-Wn 1: G \flat 5; D-Dl: G \sharp 5
21	vln I, II, vla, fag, bc	1	A-Wn 1: fortissimo dynamic marking; D-Dl: forte dynamic marking
21-22	ob II	4-1	A-Wn 1: tie from beat 4 of m. 21 to beat 1 of m. 22; D-Dl: no tie between the two measures
22	fl I	3-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
30-31	fl I	4, 1-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
33	vln I, II	1,2	A-Wn 1: no slurs; D-Dl: slurs on last three sixteenth notes of each beat
36-38	ob 2	m. 36 though m. 38, beat 1	D-Dl: ob 2 part missing
37	fl I, II	2-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
39	ob 2	4	A-Wn 1: final note in measure is B \flat 5; D-Dl: F \sharp 4

40	horn I, II	4	D-Dl: missing eighth rest
41-42	fl I, II	4, 1-3	A-Wn 1: staccato; D-Dl: no articulation marking
44	fl I	2	A-Wn 1: F \sharp 4; D-Dl: F \sharp 4
44	ob 2	2	A-Wn 1: last note in group is A \natural 5; D-Dl: last note in groups is F \sharp 5
47-51	vln I, II, vla, solo vlc	1-4	Difference in slurring - A-Wn 1: slurs encompass eighth and sixteenth note groups; D-Dl: only sixteenth notes are slurred
52	fl I, II	3-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
53	fl I, II	3-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
55	bc	1-3	Difference in slurring - A-Wn 1: slurred; D-Dl: not slurred
59	ob I	3-4	Difference in slurring - A-Wn 1: slurred; D-Dl: not slurred
60	ob I, II	1	A-Wn 1: ob I - G \natural 4, ob II - B \natural 5; D-Dl: reversed stems
60	vln I	2	A-Wn 1: eighth notes marked staccato; D-Dl: eighth notes slurred
61	vln I	4	A-Wn 1: no articulation marking; D-Dl: eighth notes slurred
70	ob I, vln I	2	A-Wn 1: eighth note on second half of beat 2, F \sharp 5; D-Dl: F \natural 5
74	fl I	1	A-Wn 1: no articulation; D-Dl: sixteenth notes slurred
78	fl I	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
86-91	fl I	4, 1-4, 1-3	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
86-88	fl II	4, 1-4, 1-3	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
91	fl II	1-3	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
95	vln I	4	A-Wn 1: last two sixteenth notes of measure, no slur; D-Dl: last two sixteenth notes of measured slurred
97-98	vln I, II, vla, bc	beat 1 of m. 97 through beat 1 of m. 98	A-Wn 1: eighth notes slurred; D-Dl: m. 97 - beats 1-2 and beats 3-4 slur groups
99-101	vln I, II, vla, bc	m. 99 beat 1 through m. 101 beat 3	A-Wn 1: every measure is slurred in its entirety; D-Dl: sixteenth notes are slurred in m. 99, groups of eighths in mm. 100-01

102	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: sixteenth notes slurred
103	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: sixteenth notes slurred
103	vln II	2	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
104	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
No. 2, Act I, Scene I - Quartet: <i>Bell'idolo d'amore</i> (Giacinto, Armidoro, Saracca, Pignone)			
			Difference in instrumentation: A-Wn 1: 2 ob, 2 bsn, 2 vl, 2 vla, bc; 2 horn in F, 2 ob, 2 bsn, 2 vl, 2 vla, bc
1-37	horn I, II		Parts separated from the full score
1	vla I, II	1-3	A-Wn 1: entire measure slurred; D-Dl: no articulation
5	horn I, II	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
5	vla I, II	1-2	A-Wn 1: slur between beats 1 and 2; D-Dl: no articulation marking
8-9	ob I, II, vln I, II	3-1	A-Wn 1: slur from beat 3 of m. 8 to beat 1 of m. 9; D-Dl: no articulation marking
11	vla I, II	2-3	A-Wn 1: no articulation marking; D-Dl: eighth notes slurred
13	vla I, II	2-3	A-Wn 1: no articulation marking; D-Dl: beat 2 eighth notes slurred, beat 3 eighth notes marked staccato
15	ob I, II	1-2, 2-3	A-Wn 1: beat 1 to the eighth note on the first half of beat 2 slurred, eighth notes on second half of beat 2 and beat 3 slurred; D-Dl: no articulation marking
18	vla I, II	1-2	A-Wn 1: no articulation marking; D-Dl: eighth notes slurred
18-19	ob I, II, vln I, II	3-1	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
20	vln I, II	3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
20	vla I, II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
20	bc	1-3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
25	vln I	2-3	A-Wn 1: no articulation marking, double stops: beat 2 - quarter note, E \sharp 5/B \flat 5, beat 3: triplet eighth notes, F \sharp 5/A \sharp 5, G \sharp 5/B \flat 5, B \flat 5/G \sharp 4); D-Dl: beats 2 and 3 slurred, no double stops

31	bc	1	A-Wn 1: first eighth note on beat 1 marked staccato; D-Dl: no articulation marking
30-31	Giacinto, Armidoro, Saracca, Pignone - vocal line	m. 30, beat 3; m. 31, beat 1	A-Wn 1: forte dynamic marking in m. 30, beat 3; D-Dl: forte dynamic marking in m. 31, beat 1
31-32	vla I, II	2-3, 1-3	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
35	ob II	1	A-Wn 1: eighth rest; D-Dl: eighth note, D♯5
36	vln I	1	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
36	vln II	1	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: all four sixteenth notes slurred in a single group
No. 3, Act I, Scene I - Recitative: <i>Amor, tu che ricovri</i> (Armidoro, Giacinto, Pignone, Saracca)			
2	Armidoro - text	2	A-Wn 1: “queste a”; D-Dl: “quest'a”
2	Armidoro - text	4	A-Wn 1: text - “sconosciuta”; D-Dl: “sconosciuto”
3	Armidoro - text	4	A-Wn 1: “che innamorà”; D-Dl: “ch'innamora”
4	Armidoro - text	2	A-Wn 1: D♯5 on the syllable “me”; D-Dl: C♯4 on the syllable “me”
5	Armidoro - text	4	A-Wn 1: “gli amanti”; D-Dl: “gl'amanti”
7-8	Pignone - text	4-1	A-Wn 1: “sì unisca”; D-Dl: “s'unisca”
No. 4, Act I, Scene I - Quartet: <i>Bel nume Cupido di te già mi fido</i> (Armidoro, Giacinto, Saracca, Pignone)			
1	bc	1-2	A-Wn 1: dotted quarter note, B♭4; D-Dl: quarter rest, eighth rest
2	ob I, II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; D-Dl: slur on beat 1 only

2	vln II	1-2	A-Wn 1: slur on beat 1 only; D-Dl: beat 1 slurred to beat 2
2	bc	2	A-Wn 1: eighth note, F \sharp 3 on second half of beat 2; D-Dl: eighth rest
3	bc	1-2	A-Wn 1: dotted quarter note, F \sharp 2; D-Dl: quarter and eighth rest
4	ob I, II, vln I, II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; D-Dl: slur on beat 1 only
6	ob I, II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; D-Dl: slur on beat 1 only
8	ob I, II	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; D-Dl: slur on beat 1 only
9	ob II	1	A-Wn 1: no slur; D-Dl: two sixteenth notes slurred
10	ob I	1	A-Wn 1: staccato on both eighth notes of beat 1; D-Dl: staccato on second eighth note only
10	vln I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
10	bc	1	A-Wn 1: forte dynamic marking on second half of beat 1; D-Dl: no dynamic marking
14	ob I	2	A-Wn 1: no staccato marking; D-Dl: staccato marking
14	vla I, II	1-2	A-Wn 1: no slur; D-Dl: slur from beat 1 to 2
16	ob I	1-2	A-Wn 1: beat 1 slurred to first eighth note of beat 2; D-Dl: no slur from beat 1 to beat 2
18	vln I	2	A-Wn 1: staccato marking on second half of beat 2; D-Dl: no staccato marking
19	vln II	2	A-Wn 1: staccato marking on second half of beat 2; D-Dl: no staccato marking
22	ob I, vln I	1	A-Wn 1: eighth slurred to quarter on beat 1; D-Dl: no slur
24	vln I	2	A-Wn 1: staccato marking on second half of beat 2; D-Dl: no staccato marking
24	vln I	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
25	vln I, II	2	A-Wn 1: staccato marking on second half of beat 2; D-Dl: no staccato marking
26	vln II	2	A-Wn 1: staccato marking on second half of beat 2; D-Dl: no staccato marking
27	vln I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
27	bc	1-2	A-Wn 1: no slur; D-Dl: entire measure slurred
28	vln I	1	A-Wn 1: eighth slurred to quarter on beat 1; D-Dl: no slur
30	vln II	1	A-Wn 1: staccato articulation markings; D-Dl: no articulation markings
30	vla I, II	1	A-Wn 1: forte dynamic marking, staccato articulation marking; D-Dl: no dynamic or articulation markings

No. 5, Act I, Scene II - Recitative: <i>Udiste? Sì, pur troppo</i> (Albina, Belinda)			
25-28	Albina, Belinda - vocal line and text, bc	1-4	A-Wn 1: 3 extra measures of recitative - “Io farò la mia parte; E s’altr’ arme non ho, che mi distingua; Posso vantarmi, che sto ben di lingua.”; D-Dl: recitative ends at measure 24 with “...tutto il paese,” followed by a one-measure coda
No. 6 Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
			Difference in instrumentation: A-Wn 1: 2 horn in G, 2 ob, 2 vl, 2 vla, bsn, bc; D-Dl: 2 horn in G, 2 ob, 2 vl, vla, bsn, bc

1-123	Belinda - text	<p>A-Wn 1: “Questa del sesso nostro Arme che morde, e pugne Come nel gatto l’unge Come nel cane i denti, Pose natura in me. Come nel gatto l’unge Come nel cane i denti, Pose natura in me, natura in me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso, Si il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno. Gatto di furia pieno E compassion non v’è, E compassion non v’è, E compassion non v’è Nò, nò, non v’è, Nò, nò, non v’è.</p> <p>Questa del sesso nostro Arme che morde pugne, Come nel gatto l’unge, Come nel cane i denti, Pose natura in me, natura in me.</p> <p>Con chi levar mi tenta</p>	<p>D-Dl: “Contro di quell’adace Che turba a noi la pace, Farò crudel vendetta E poi quella ci vetta L’avrò da far con me, Farò crudel vendetta E poi quella ci vetta, L’avrà da far con me, Si, si, con me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso Si il bocconcin gustoso, Cane sarò rabbioso Gatto di furia pieno Gatto di furia pieno E compassion non v’è E compassion non v’è, E compassion non v’è Nò, nò, non v’è, Nò, nò, non v’è.</p> <p>Contro di quell’adace Che turba a noi la pace, Farò crudel vendetta E poi quella ci vetta, L’avrà da far con me, Si, si, con me.”</p> <p>Con chi levar mi tenta</p>
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			<p>Il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno Gatto di furia pieno, di furia pieno E compassion non v'è, E compassion non v'è.</p> <p>Questa del sesso nostro Arme che morde, e pugne, Come nel cane i denti, Nel gatto l'unge, Nel cane i denti, Pose natura in me.</p> <p>Con chi levar mi tenta Il bocconcin gustoso Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno. Gatto di furia pieno E compassion non v'è. Cane sarò rabbioso, Gatto di furia pieno, Gatto di furia pieno E compassion non v'è. E compassion non v'è, E compassion non v'è.”</p>	<p>Il bocconcin gustoso Cane sarò rabbioso, Gatto di furia pieno Gatto di furia pieno E compassion non v'è E compassion non v'è</p> <p>Contro di quell'audace, Che turba a noi la pace, Farò la mia vendetta, La mia vendetta, La mia vendetta L'avrà da fare, da fare con mè.</p> <p>Con chi levar mi tenta Il bocconcin gustoso, Con chi levar mi tenta Il bocconcin gustoso. Cane sarò rabbioso Gatto di furia pieno. Gatto di furia pieno, E compassion non v'è Cane sarò rabbioso Gatto di furia pieno Gatto di furia pieno, E compassion non v'è E compassion non v'è E compassion non v'è.”</p>
3	vln I, II	1-2	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking	

6	bsn	1-4	A-Wn 1: whole note, C \sharp 4; D-Dl: whole rest
10-12	bsn	1-4	A-Wn 1: no fortetpiano dynamic markings; D-Dl: fortetpiano dynamic markings
13	vla	2-4	A-Wn 1: staccato articulation marking on each note in measure; D-Dl: no articulation marking
13	bc	1-4	A-Wn 1: staccato articulation marking on each note in measure; D-Dl: no articulation marking
15	vla	1-4	A-Wn 1: staccato articulation marking on each note in measure; D-Dl: no articulation marking
16	vla	1-2	A-Wn 1: staccato articulation marking on quarter notes; D-Dl: no articulation marking
21	vln I	4	A-Wn 1: no articulation marking; D-Dl: four sixteenth notes in beat 4 slurred
25	ob I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
27	horn I, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
28	vln I	4	A-Wn 1: no articulation marking; D-Dl: four sixteenth notes in beat 4 slurred
30	bsn	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
30	vla	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
30	Belinda - vocal line	4	A-Wn 1: final eighth note of the measure is B \sharp 6; D-Dl: final eighth note of measure is D \sharp 5
31	horn II	1	A-Wn 1: quarter note on C \sharp 5; D-Dl: quarter note on G \sharp 4
33	vln II	2-3	A-Wn 1: staccato articulation marking on all notes in measure; D-Dl: no articulation marking
34	vln I, II, vla	1-2	A-Wn 1: staccato articulation marking on all notes in measure; D-Dl: no articulation marking
35	vln I	1	A-Wn 1: no articulation marking; D-Dl: beat 1 slurred
35	vln I	2	A-Wn 1: staccato articulation marking on eighth notes; D-Dl: no articulation marking
35	vln II	2-3	A-Wn 1: staccato articulation marking on eighth notes; D-Dl: no articulation marking
35	vln II	2	A-Wn 1: mezzoforte dynamic marking; D-Dl: no dynamic marking
35	vla	2-3	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking

36	vln II, vla	2-3	A-Wn 1: staccato articulation marking on second half of beat 1 and first half of beat 2, piano dynamic marking on second half of beat 2; D-Dl: no articulation or dynamic markings
37	vln I	1	A-Wn 1: no articulation marking; D-Dl: beat 1 slurred
37	vln I	1	A-Wn 1: two sixteenth notes and one eighth-note grouping; D-Dl: two sixteenth notes and a dotted eighth-note grouping, includes superfluous dot
37	bsn	3-4	A-Wn 1: four eighth notes, A \sharp 4, G \sharp 3, F \sharp 3, E \sharp 3, forte dynamic marking; D-Dl: rests for entire measure
38	ob I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
38	vln II, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
39	ob I, vln II, vla, bsn	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
40	vln II, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
42	vln II, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
43	horn I	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
43	Belinda - vocal line	1	A-Wn 1: first note of measure is B \sharp 6; D-Dl: first note of measure is B \sharp 5
44	horn II, ob I, vln II, vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
46	Belinda - vocal line	1-4	Rhythm is the same in both sources (dotted quarter note, eighth note, two quarter notes, difference in notes) - A-Wn 1: E \sharp 5, B \sharp 5, A \sharp 5, A \sharp 4; D-Dl: B \sharp 4, B \sharp 4, A \sharp 4, C \sharp 5
47	ob I, vla, bsn	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
47	ob I, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
47	bsn	1	A-Wn 1: no dynamic marking; D-Dl: fortissimo dynamic marking
48-50	Belinda - vocal line	1-4	Rhythm is the same in both sources (m. 48 - dotted quarter note, eighth note, two quarter notes, mm. 49-50 - four quarter notes), difference in notes - A-Wn 1: E \sharp 5, B \sharp 5, A \sharp 4, D \sharp 5, B \sharp 5, G \sharp 5, A \sharp 5, D \sharp 5, B \sharp 5, G \sharp 5, A \sharp 5; D-Dl: B \sharp 5, B \sharp 5, A \sharp 4, C \sharp 5, D \sharp 5, D \sharp 5, B \sharp 4, C \sharp 5, D \sharp 5, B \sharp 4, G \sharp 4, A \sharp 4

50	ob II	4	A-Wn 1: C#5; C#5
53	ob II	4	A-Wn 1: C#5; C#5
60	ob I, vla, bc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
62	ob I, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
63	vln I	4	A-Wn 1: no articulation marking; D-Dl: four sixteenth notes in beat 4 slurred
63	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
65	Belinda - vocal line	4	A-Wn 1: final note of the measure is G#5; D-Dl: final note of the measure is B#4
67	vla	4	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
68	bc	1-4	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
69	vla, bc	1-4	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
70	ob I, vln II	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
73	bsn, bc	2	A-Wn 1: eighth note on first half of beat 2, G#3; D-Dl: eighth note on first half of beat 2, G#3
77	vln II, vla	1, 4	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
82	vla, bsn	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
84	vln II, bsn, bc	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
86	vln II	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
86	bc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
87	vln II	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
88	vln II	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
89	vln II, vla	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
91	Belinda - vocal line	1-2	A-Wn 1: half note, G#5; D-Dl: half note, C#5
93	Belinda - vocal line	1-2	A-Wn 1: half note, G#5; D-Dl: half note, C#5

94	vln II, vla, bsn	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
94	bsn	1	A-Wn 1: measure begins with eighth rest; D-Dl: measure begins with eighth note on D \sharp 3
95	horn I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
96	bc	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
99	ob I, vln II, vla, bc	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
99	ob I, vln II, vla	3	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
100-04	horn II, ob I, II, vln II, vla	1, 3	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
100, 102, 104, 108, 110, 112	Belinda - vocal line	2-4	A-Wn 1: four eighth notes, A \sharp 6, F \sharp 5, D \sharp 5, C \sharp 5; D-Dl: eighth note, D \sharp 5, dotted quarter note, D \sharp 5, eighth note, C \sharp 5
105	ob I, II, vln II, vla	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
105	ob I, II	3	A-Wn 1: piano dynamic marking; D-Dl: fortepiano dynamic marking
105	ob I, II	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
107-12	ob I, vln II, vla	1, 3	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
115	ob I, II, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
115, 117	Belinda - vocal line	1	A-Wn 1: half note, B \sharp 6; D-Dl: half note, B \sharp 5
119	horn I	3-4	A-Wn 1: half note, D \sharp 5; D-Dl: half note, E \sharp 5
122	ob I, II	3-4	A-Wn 1: no slurs; D-Dl: two groups of sixteenth notes, each beat slurred separately
122	vln I, II, vla, bc	3-4	A-Wn 1: beats 3 and four slurred together; D-Dl: two groups of sixteenth notes, each beat slurred separately

No. 7, Act I, Scene III - Recitative: <i>Dura cosa è l'amor</i> (Albina)			
n/a			
No. 8, Act I, Scene IV - Cavatina: <i>Donne belle che bramate</i> (Bellarosa)			
2, 3	vln II	2	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked as a triplet
2	bsn, bc	1	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking
3	vla	1	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking, three sixteenth notes marked as a triplet
3	vln I	2	A-Wn 1: no articulation marking; D-Dl: slur between E \sharp 5 and G \sharp 5 sixteenth notes
4	vla	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking
4	bsn, bc	2	A-Wn 1: no articulation marking; D-Dl: final group of sixteenth notes marked as a triplet
5	vln I	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking, sixteenth notes marked as triplets
5	vln II	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: sixteenth notes tied together in a group of two and a group of three
5	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
6	vln I, II	2	A-Wn 1: sixteenth notes marked as triplets, no articulation marking; D-Dl: sixteenth notes slurred, no triplet marking
6	vla	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked as a triplet
6	bsn, bc	1	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking, sixteenth notes marked as triplet
9	vla	1	A-Wn 1: second group of thirty-second notes marked staccato; D-Dl: no articulation marking
10	vln II	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking, last three sixteenth notes marked as a triplet
11	vln I	2	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked as a triplet

12	vln I	2	A-Wn 1: second through fifth sixteenth notes marked as staccato; D-Dl: second and third sixteenth notes missing staccato articulation marking
15	vln I	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking, sixteenth notes marked as triplet
16	vln I	2	A-Wn 1: second through fifth sixteenth notes marked as staccato; D-Dl: final three sixteenth notes missing staccato articulation marking
17	vln I, II	1	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking
19	vln II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
19	vla, bsn, bc	1-2	A-Wn 1: staccato articulation marking on eighth notes; D-Dl: no articulation marking
20	vln II, vla, bsn, bc	2	A-Wn 1: slur from dotted eighth to sixteenth; D-Dl: no slur
21	bsn, bc	1	A-Wn 1: eighth notes tied together; D-Dl: no tie
21	vla, bsn, bc	2	A-Wn 1: slur from dotted eighth to sixteenth; D-Dl: no slur
23	vln I	2	A-Wn 1: no articulation marking on thirty-second notes; D-Dl: thirty-second notes slurred
24	vln II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
25	vln I	2	A-Wn 1: final two sixteenth notes marked staccato; D-Dl: no articulation marking on final two sixteenth notes
26	vla	2	A-Wn 1: staccato articulation marking on sixteenth notes; D-Dl: no staccato articulation marking
29	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
30	Bellarosa - vocal line	1	A-Wn 1: no articulation marking; D-Dl: thirty-second notes slurred
33	vla	2	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
34	vln I, II	2	A-Wn 1: second through fifth sixteenth notes marked as staccato; D-Dl: no articulation marking
37	vln I	2	A-Wn 1: final eighth and sixteenth notes marked staccato; D-Dl: no articulation marking on final two notes

39	vln I	2	A-Wn 1: final three sixteenth notes marked as a triplet; D-Dl: final grouping is a sixteenth note barred with two thirty-second notes, thirty-second notes are slurred
40	vln I	2	A-Wn 1: no articulation marking; D-Dl: two groups of thirty-second notes, slurred
40	vln II	1	A-Wn 1: two eighth notes, E \sharp 5, E \sharp 4; D-Dl: eighth note, sixteenth rest, sixteenth note, E \sharp 5, E \sharp 4
40	vln II	1-2	A-Wn 1: staccato markings on all eighth notes except first; D-Dl: no articulation marking
40	Bellarosa - vocal line	1	A-Wn 1: grace note before quarter note on G \sharp 5; D-Dl: no grace note
41	vln II	1-2	A-Wn 1: staccato markings on first three eighth notes; D-Dl: no articulation markings
41	vln II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
41	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
41	vla	1-2	A-Wn 1: staccato articulation marking on second and third eighth notes; D-Dl: no articulation markings
41	bsn, bc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
41	bsn, bc	1-2	A-Wn 1: second and third eighth notes marked staccato; D-Dl: no articulation marking
42, 44	vln II	1-2	A-Wn 1: all four eighth notes slurred together; D-Dl: eighth notes slurred in groups of two
42	vla	1-2	A-Wn 1: all four eighth notes slurred together; D-Dl: no articulation marking
43	vla	1	A-Wn 1: eighth note on second half of beat 1 marked staccato; D-Dl: no articulation marking
45	vln II	1-2	A-Wn 1: eighth notes on second half of beat 1 and beat 2 slurred; D-Dl: no articulation marking
45	bsn, bc	1-2	A-Wn 1: all four eighth notes in measure slurred; D-Dl: no articulation marking
46	Bellarosa - vocal line	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
46	bsn, bc	1-2	A-Wn 1: all four eighth notes in measure slurred; D-Dl: no articulation marking
47	vln I	1	A-Wn 1: no articulation marking; D-Dl: sixteenth and two thirty-second notes on beat one slurred;

49	vln II	2	A-Wn 1: final three sixteenth notes marked as a triplet; D-DI: final three sixteenth notes not marked as a triplet
53	vln II, vla	2	A-Wn 1: forte dynamic marking; D-DI: no dynamic marking
No. 9, Act I, Scene IV - Recitative: <i>In verità, quando ci penso, io rido</i> (Bellarosa)			
n/a			
No. 10, Act I, Scene V - Recitative: (<i>Ecco la mia diletta</i>) (Bellarosa, Pignone)			
6	Pignone - vocal line	1	A-Wn 1: first note is an eighth note A \flat 4; D-DI: first note is an eighth note A \natural 4
34	bc	1-4	A-Wn 1: bass line is half note on G \sharp 3 - half note on F \sharp 3; D-DI: bass line is quarter note on G \sharp 3, dotted half note on F \sharp 3
No. 11, Act I, Scene V - Aria: <i>Figlia mia, se di marito</i> (Pignone)			
2	vla	1	A-Wn 1: piano dynamic marking; D-DI: no dynamic marking
5	vla	3	A-Wn 1: forte dynamic marking; D-DI: no dynamic marking
5	vln I, II, vla	3-4	A-Wn 1: sixteenth note run marked staccato; D-DI: no articulation marking
7	bc	3	A-Wn 1: no dynamic marking; D-DI: piano dynamic marking
10	vln I	1	A-Wn 1: no articulation marking on dotted eighth+sixteenth-note figure; D-DI: dotted eighth+sixteenth-note figure slurred
10	vln II	1	A-Wn 1: eighth note on F \sharp 4; D-DI: dotted eighth note on F \sharp 4
11	vln II	1	A-Wn 1: piano dynamic marking; D-DI: no dynamic marking
11	vln I	4	A-Wn 1: final eighth note marked staccato; D-DI: no articulation marking on final eighth note
12	vln I	2, 4	A-Wn 1: eighth note marked staccato; D-DI: no articulation marking on eighth note
17	vln I	4	A-Wn 1: eighth note marked staccato; D-DI: no articulation marking on eighth note
18	vla	3-4	A-Wn 1: sixteenth-eighth note run marked staccato; D-DI: no articulation marking
20	vln I	3-4	A-Wn 1: sixteenth note run marked staccato; D-DI: no articulation marking

20	vla	3	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
22	vla	3	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
29	ob I	2-4	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
31	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
31	bsn, bc	3-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking on eighth notes
35	vln I	1-2	A-Wn 1: no articulation marking on first three eighth notes of measure (C♯6); D-Dl: first three eighth notes of measure (C♯6) marked staccato
40	bc	1-4	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking
41	bsn	1-2	A-Wn 1: half rest; D-Dl: half note on D♯3
42	ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
43	vln II, vla	3-4	A-Wn 1: sixteenth note run marked staccato; D-Dl: no articulation marking
45	vla, bsn	3-4	A-Wn 1: sixteenth note run marked staccato; D-Dl: no articulation marking
50	vln II	3-4	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
53	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
53	ob I, II, bsn	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
53	bsn	4	A-Wn 1: quarter rest missing
54	vln I, II	3	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
55, 57	vln I, II	1	A-Wn 1: no articulation marking on sixteenth+dotted eighth figure; D-Dl: sixteenth+dotted eighth figure slurred
61	vla	3-4	A-Wn 1: four eighth notes on E♭4; D-Dl: four eighth notes on E♯4
62, 66	vla	3	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
63, 67	vla	1, 3	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
64, 68	vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
65	bc	2	A-Wn 1: quarter note, E♯3; D-Dl: quarter note, E♭3
68	bc	1	A-Wn 1: fortissimo dynamic marking; D-Dl: forte dynamic marking
69	bc	2	A-Wn 1: quarter note, E♯3; D-Dl: quarter note, E♭3

76-80	vln I	1-4, 1-2	A-Wn 1: eighth-note groupings marked as first two slurred, second two staccato; D-Dl: all eighth notes marked as staccato
83	vla	3-4	A-Wn 1: four eighth notes on F \sharp 4; D-Dl: four eighth notes on E \sharp 4
85, 86, 89, 90	vln I, II, vla	2-3	A-Wn 1: sixteenth+eighth-note figure marked staccato; D-Dl: no articulation marking
86	bsn	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
90	bc	4	A-Wn 1: forte dynamic marking; D-Dl: piano dynamic marking
92	ob I, II, vla	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
92-94	bsn	4-6, 1-6, 1-3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking on eighth notes
96	vla	4-6	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking on eighth notes
97	ob I, II, vln I, II	4	A-Wn 1: no articulation marking on eighth note on D \sharp 5; D-Dl: staccato articulation marking on eighth note on D \sharp 5
98	ob I, II, vln I, II	3	A-Wn 1: staccato articulation marking on eighth note on F \sharp 4; D-Dl: no articulation marking on eighth note on F \sharp 5
99	horn I, II	4	A-Wn 1: forte dynamic marking; D-Dl: piano dynamic marking
99	ob I, II	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
99-108	Pignone - text	4-6, 1-6	A-Wn 1: “son fresco e veeto, son fresco e veeto, posso benissimo far da manto, tu mi hai capito. Eh? Si...”; D-Dl: “son gentilissimo, son gentilissimo, sò il conto mio, bell’Idol mio, tu m’hai ferito... Ah... Si...;”
102	vln II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
103-107	vln I	1-6	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
108	vla	1-6	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
109	vln I, vla	4-6	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
112-17	horn I, II, ob I, II, vln I, II	1-6	A-Wn 1: six measures appear in autograph that do not appear in D-Dl copy; D-Dl: skips from m. 111 to m. 118 as they appear in A-Wn 1
118 (112)	bc	1	A-Wn 1: m. 118, no dynamic marking; D-Dl: m. 112 (corresponds to A-Wn 1 m. 118), forte dynamic marking

No. 12, Act I, Scene VI - Recitative: <i>Costui per dir il vero</i> (Bellarosa, Saracca)			
n/a			
No. 13, Act I, Scene VII - Recitative: <i>E tal io bramo</i> (Bellarosa, Armidoro, Saracca)			
1			A-Wn 1: lists scene incorrectly as “VIII”; D-Dl: lists scene correctly as “VII”
1	bc	1	A-Wn 1: whole note, C#3; D-Dl: half note, C#3
4	Bellarosa - text	2	A-Wn 1: “gentil degno d'amore”; D-Dl: “gentil mio dolce amore (matches PL)”
No. 14, Act I, Scene VII - Aria: <i>Quel bel valor m'acende</i> (Bellarosa)			
1	horn I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
1	vln I, II, vla	4	A-Wn 1: sixteenth+dotted eighth+sixteenth-note figures marked staccato; D-Dl: no articulation marking
2	vln I, II	2	A-Wn 1: no articulation marking on sixteenth note run; D-Dl: sixteenth note run is slurred
4	vln I	3	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-Dl: dotted eighth+two thirty-second note figure slurred
5	vln I	1	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-Dl: dotted eighth+two thirty-second note figure slurred
5	bc	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
6	ob I, II	1-4	A-Wn 1: portato quarter notes; D-Dl: no articulation marking
7	horn I, II, ob I, II	1-4	A-Wn 1: portato quarter notes; D-Dl: no articulation marking
6-7	vln I, II	1-4	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-Dl: dotted eighth+two thirty-second note figure slurred
10	vln II, vla, bsn, bc	2	A-Wn 1: no articulation marking on thirty-second-note run; D-Dl: thirty-second-note run is slurred

10	vln I, II	4	A-Wn 1: sixteenth+dotted eighth+sixteenth-note figures marked staccato; D-Dl: no articulation marking
12	vln I	1	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-Dl: dotted eighth+two thirty-second note figure slurred
12	vln II, vla, bsn	1-2	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
13, 14	vln I, Bellarosa - vocal line	1, 1	A-Wn 1: no articulation marking on dotted eighth+two thirty-second-note figure; D-Dl: dotted eighth+two thirty-second note figure slurred
18	Bellarosa - vocal line	4	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
20	Bellarosa - vocal line	1	A-Wn 1: dotted eighth+sixteenth+quarter-note figure slurred; D-Dl: no articulation marking
21	Bellarosa - vocal line	1	A-Wn 1: no articulation marking on three eighth-note figure; D-Dl: three eighth-note figure slurred
24	vln I	4	A-Wn 1: no articulation marking on sixteenth-note run; D-Dl: sixteenth-note run is slurred
25	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
28	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
30	bc	2-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
30-31	vla	2-4, 1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
30-33	vln I, II	2-4, 1-4, 1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
36	vln I, II	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
38	ob I, II	1	A-Wn 1: pianissimo dynamic marking; D-Dl: no dynamic marking
39-40	vln I	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
41	vln I	4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: no articulation marking
43	vln I, II, vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
44	2, 3	vla	A-Wn 1: forte dynamic marking on beat 2, piano dynamic marking on beat 3; D-Dl: no dynamic marking

46	vln I	3-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
46	vln II, vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
47	ob I, II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
47	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
49	vln I, II	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
52	vln I, II	4	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
53	ob I, II	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
53	vln I	1	A-Wn 1: grouping of three eighth notes, D \sharp 5, E \sharp 5, F \sharp 5, no articulation marking; D-Dl: grouping of an eighth and two sixteenth notes, D \sharp 5, E \sharp 5, F \sharp 5, sixteenth notes slurred
53, 57, 58	Bellarosa - vocal line	1-2	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
54	ob II, bsn, bc	4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
55	vln I, II, bsn, bc	1-2	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
55-56	vln I	3-4, 1-2	A-Wn 1: beats 3 and 4 of m. 55 slurred, beats 1 and 2 of m. 56 slurred; D-Dl: m. 55 beat 3 slurred to m. 56 beat 2
60	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
60	ob I	1-2	A-Wn 1: first two eighths of measure marked staccato; D-Dl: no articulation marking
60	bsn, bc	3-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
61	bsn	1-4	A-Wn 1: beats 1 and 3, quarter notes (D \sharp 4, C \sharp 4), separated by quarter rests on beats 2 and 4; D-Dl: half note on D \sharp 4, half note on C \sharp 4
65	ob I, II	2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: all four sixteenth notes slurred
65-67	vln II	4, 1-4	A-Wn 1: tutti with vln I; D-Dl: independent vln II part
66-67	horn I, II	1-4	A-Wn 1: whole rests; D-Dl: quarter notes on D5 on beats 1, 3, and 1, separated by quarter rests
66-67	vla	1-4	A-Wn 1: quarter notes on D \sharp 5 on beats 1 and 3, quarter rests on beats 2 and 4; D-Dl: four quarter notes on D \sharp 5 in each measure

66-67	bsn, bc	1-4	A-Wn 1: m. 66 four quarter notes on C \sharp 3, m. 67 three quarter notes (C \sharp 3-C \sharp 3-C \sharp 4) and a quarter rest; D-Dl: quarter notes on beats 1 and 3 (C \sharp 3, C \sharp 4) separated by quarter rests, in both measures
67, 68	vln I, II	4, 1	A-Wn 1: piano dynamic marking on beat 1 of m. 68; D-Dl: piano marking on beat 4 of m. 67
69	ob I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
69	vla, bc	2-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
70-73	vln I, II	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
70	vla, bc	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
77	Bellarosa - vocal line	1-2	A-Wn 1: beats 1 and 2 slurred; D-Dl: only the two sixteenth notes on the second half of beat 2 slurred
78	vla	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
79	vln I, II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
79	vla	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
80	vln II	3-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
81	vln I	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
81	bc	3	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
82, 84	vln I	2-4	A-Wn 1: beat 2 marked staccato, beats 3-4 slurred; D-Dl: no articulation marking
86-90	vln I, II	2-4, 1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
86	vla	2-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
94	Bellarosa - vocal line	1-2	A-Wn 1: beats 1 and 2 slurred; D-Dl: only the two sixteenth notes on the second half of beat 2 slurred
95	bc	1-2	A-Wn 1: half note, B \sharp 4; D-Dl: half note, G \sharp 3
99	horn I, II, ob I, II	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
99,100	vln I, II, bc	4, 1	A-Wn 1: forte dynamic marking on beat 4 of m. 99; D-Dl: forte dynamic marking on beat 1 of m. 100
100	vln I, II	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking

No. 15, Act I, Scene VIII - Recitative: <i>Ma voi, che pretendete</i> (Armidoro, Saracca)			
n/a			
No. 16, Act I, Scene IX - Recitative: <i>Ola! Perche coll'armi?</i> (Albina, Armidoro, Saracca)			
37	Armidoro - vocal line	1	A-Wn 1: eighth note on first half of beat 1, B \sharp 4; D-Dl: eighth note on first half of beat 1, B \flat 4
No. 17, Act I, Scene IX - Aria: <i>Sperar il caro porto</i> (Armidoro)			
1-8	vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
9	vln I, II	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
10	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
14	ob I, II, bc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
14	vln I	1	A-Wn 1: forte dynamic marking; D-Dl: fortissimo dynamic marking
14	vla	1-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
21	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
22	ob I, II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
42	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
58	vln II	1-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
60-65	vln II	1-4	A-Wn 1: sixteenth notes slurred in groups of four, slurs crossed out; D-Dl: sixteenth notes grouped in fours, two slured, two marked staccato
60-66	vla	1-4	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
72	ob I, II	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
77	vln I	2-3	A-Wn 1: half note, C \sharp 5; D-Dl: quarter note, C \sharp 5, quarter rest
79-82	ob I, II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
79	vla	1	A-Wn 1: quarter note, G \sharp 3; D-Dl: quarter note, B \sharp 4
79-82	vla	1-4	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 4; D-Dl: no dynamic markings

86-87, 90-91	horn I, II, ob I, II	3-4, 1	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
86, 90	vla, bsn	3-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
87	vla	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
95, 97	ob I, II, vla	3-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
100	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
106	ob I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
111	horn I, II, ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
115	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
119-20	horn I	4-1	A-Wn 1: tie from the whole note in m. 119 to the whole note in m. 120; D-Dl: no tie
119-22	vln II	1-4	A-Wn 1: sixteenth notes slurred in groups of four, slurs crossed out; D-Dl: sixteenth notes grouped in fours, two slurred, two marked staccato
125	vla	1-4	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
No. 18, Act I, Scene X - Recitative: <i>Misera me!</i> (Albina, Saracca)			
13	Albina - vocal line	1-2	A-Wn 1: eighth notes on second half of beat 1 and first half of beat 2, B \flat 5; D-Dl: eighth notes on second half of beat 1 and first half of beat 2, B \natural 5
No. 19, Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
			Difference in instrumentation: A-Wn 1: 2 horn in D, 2 tr in D, 2 ob, 2 vl, 2 vla, bsn, bc, vlc; D-Dl: 2 horn in D, 2 tr in D, 2 ob, 2 vl, vla, bsn, vlc, bc
8, 10	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
9, 11	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
8-11	bc	2	A-Wn 1: no articulation marking; D-Dl: slur on beat 2
12	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
15	vln I	4	A-Wn 1: slur on beat 4; D-Dl: no articulation marking
16-22	vln II	1-4	A-Wn 1: eighth notes marked staccato; D-Dl: no dynamic marking

16-19	vla, bsn	104	A-Wn 1: quarter notes marked staccato; D-Dl: no dynamic marking
27	vln II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
30-31	vln I	3-4, 1	A-Wn 1: quarter notes marked staccato; D-Dl: no dynamic marking
31	tr I, II, horn I, II, ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
35	Saracca - vocal line	2-3	A-Wn 1: no optional part; D-Dl: optional 8va
37-40	vla	1-4	A-Wn 1: eighth notes marked staccato; D-Dl: no dynamic marking
39	vln I, II, vla	1-2	A-Wn 1: four eighth notes, F \sharp 4, E \sharp 4, F \sharp 4, D \sharp 4; D-Dl: one quarter note, F \sharp 4, followed by a quarter rest
39	vla	3	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
42	bc	4	A-Wn 1: G \sharp 3; D-Dl: G \sharp 3
44	vla	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
49-50	tr I, II, horn I, II, ob I, II, vla	1-4, 1-2	A-Wn 1: half notes marked marcato; D-Dl: no articulation marking
51-52	ob I, II, vla	1-4, 1-2	A-Wn 1: half notes marked marcato; D-Dl: no articulation marking
51-52	Saracca - vocal line	1-4	A-Wn 1: no optional part; D-Dl: optional line in a higher octave
53-54	ob I, II	1-2	A-Wn 1: quarter notes marked marcato; D-Dl: no articulation marking
55-59	vln I, II, vla	1-4	A-Wn 1: all notes in each part marked staccato; D-Dl: no articulation marking
61-63	vlc	1, 3	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
64	vlc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
65-67	vln I	1-4	A-Wn 1: original part scratched out, replaced with accented quarter notes on C \sharp 5; D-Dl: series of thirty-second notes tied to dotted eighth notes
68	vln I, II	1-4	A-Wn 1: no articulation marking; D-Dl: slurs on beats 2 and 3
69	vln II	4	A-Wn 1: slur on beat 4; D-Dl: no articulation marking

71	vln II, vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
71	vla, bc	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
73	vln II	1-4	A-Wn 1: quarter notes marked staccato D-Dl: no articulation marking
73	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
73	Saracca - vocal line	4	A-Wn 1: no optional part; D-Dl: optional 8va
74-83	all	1-4	A-Wn 1: ten measures cancelled, match D-Dl exactly; D-Dl: cancelled measures from A-Wn 1 are included
74	all	1	A-Wn 1: fermata crossed out; D-Dl: fermata remains
74	ob I, II	4	A-Wn 1: pianissimo dynamic marking; D-Dl: no dynamic marking
74	vln I	4	A-Wn 1: pianissimo dynamic marking; D-Dl: piano dynamic marking
74	vln II	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
76	vlc	4	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking
80	ob I, II, vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
98	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
100	vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
No. 20, Act I, Scene XI - Recitative: <i>È tanto il mio dolor che non ascolto</i> (Albina, Bellarosa)			
n/a			
No. 21, Act I, Scene XI - Aria: <i>Son fuori di me!</i> (Albina)			
			Difference in instrumentation: A-Wn 1: 2 vl, 2 fl, 2 vla, 2 bsn, 2 vlc, bc; D-Dl: 2 vl, 2 fl, vla, 2 bsn, 2 vlc, bc
2	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
3	vln II	1	A-Wn 1: sixteenth note on E ^b 4 marked staccato; D-Dl: no articulation marking
4	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
4	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
7	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking

10	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
17	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
17	bc	2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
19	vla	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
21	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
22	vln I	1	A-Wn 1: final sixteenth note marked staccato; D-Dl: no articulation marking
23	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
24	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
26	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
35-36	bc	1-2	A-Wn 1: tie from beat 1 to beat 2; D-Dl: no tie
47	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
48	vln II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
49	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
51	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
52	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
54	bc	2	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
61	bc	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
64	vln I, II, vla	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
67	vla	2	A-Wn 1: beat 2 slurred; D-Dl: no articulation marking
No. 22, Act I, Scene XII - Recitative: <i>Queste donne, io lo so, m'odiano tutte</i> (Bellarosa, Giacinto)			
12	all	1-4	Mistake in both A-Wn 1 and D-Dl: one bar of only two beats
30-31	Giacinto - text	4, 1-3	A-Wn 1: “e cupido...e cupido...”; D-Dl: “ed Amor faretrato” - matches PL
52	all	1-4	Mistake in both A-Wn 1 and D-Dl: one bar of only two beats

No. 23, Act I, Scene XII - Aria: <i>Recipe di quelli occhi</i> (Giacinto)			
			Difference in instrumentation: A-Wn 1: 2 horn in F, 2 fl, 2 vl, 2 vla, 2 vlc, bsn, bc; D-Dl: 2 horn in F, 2 fl, 2 vl, vla, bsn, bc
6	vln I, II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
6	Giacinto - vocal line	1-2	A-Wn 1: two eighth notes, F \sharp 3; D-Dl: eighth note-two sixteenth notes figure, F \sharp 3, E \sharp 3, F \sharp 3, quarter note, F \sharp 3
8	vln II	3	A-Wn 1: measure ends with a quarter note on C \sharp 4; D-Dl: measure ends with a sixteenth-note figure, A \sharp 5, G \sharp 3, F \sharp 3
8	vla	3	A-Wn 1: measure ends with a quarter note, A \sharp 4; D-Dl: measure ends with a quarter rest
9	vln I, II	3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
10	bsn	1-3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
14	horn I, II	1-3	A-Wn 1: slurs between groups of eighth notes; D-Dl: no articulation marking
14	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
18	vln I	1-2	A-Wn 1: all sixteenth notes of beats 1 and 2 slurred; D-Dl: slurs between groups of two sixteenth notes
22	vla	3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
22	bsn, bc	3	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
23	bsn, bc	3	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
25	vla	2	A-Wn 1: fortetpiano dynamic marking; D-Dl: no dynamic marking
26	Giacinto - vocal line	3	A-Wn 1: B \sharp 4; D-Dl: B \sharp 4
27	Giacinto - vocal line	1-3	A-Wn 1: slurs between sixteenth+dotted eight-note figures on beats 1-3; D-Dl: no articulation marking
34	vla, bc	1-2	A-Wn 1: entire measure slurred; D-Dl: slurs between groups of two eighth notes on beats 1 and 2
35	vln I	3	A-Wn 1: eighth note marked staccato; D-Dl: no articulation marking
38	vla, bc	1-2	A-Wn 1: entire measure slurred; D-Dl: slurs between groups of two eighth notes on beats 1 and 2

41	bc	1, 2	A-Wn 1: forte marking on beat 2; D-Dl: forte marking on beat 1
43	vln I	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
44	vla	1-2	A-Wn 1: entire measure slurred; D-Dl: no articulation marking
47	fl I, II, vln I, II	2	A-Wn 1: final figure in measure - two sixteenths, C \sharp 5, C \sharp 6, slurred; D-Dl: final figure in measure - eighth note, C \sharp 6
47-49	vla, bc	2, 1-2, 1	A-Wn 1: slur over mm. 47-49; D-Dl: slur over m. 48 only
50	vln I, II, vla	1	A-Wn 1: slurs between sixteenth notes in groups of two; D-Dl: all four sixteenth notes slurred
56	Giacinto - vocal line	1	A-Wn 1: no articulation marking; D-Dl: slur between dotted eighth and sixteenth notes
59	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
60	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
62	vla, bsn, bc	3	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
63	vln I, II, vla	1	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
63	vla	3	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
64	vln I, II, vla	1	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
64	vla, bsn	3	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
65	vla	1	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
69	vln I	3	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
73	vla	1-2	A-Wn 1: entire measure slurred; D-Dl: slurs between groups of two eighth notes on beats 1 and 2
74	vln I	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note of beat 2; D-Dl: No articulation marking
77	vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
79-81	vln II	1-2	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
82	vln I	1-2	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking

83-84	bc	1-2	A-Wn 1: m. 83 - half note, E \flat 3, forte dynamic marking, m. 84 - two quarter notes, D \sharp 3, D \sharp 3, piano dynamic marking; D-Dl: m. 83 - half note, F \sharp 3, fortepiano dynamic marking, m. 84 - half note, F \sharp 3, no dynamic marking
86	vln I	1-2	A-Wn 1: sixteenth notes marked portato D-Dl: no articulation marking
87	fl I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
90	fl I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
93	vla, bc	1-2	A-Wn 1: entire measure slurred; D-Dl: slurs between groups of two eighth notes on beats 1 and 2
94	vln I	2	A-Wn 1: final eighth note marked staccato; D-Dl: no articulation marking
101	vla	1-2	A-Wn 1: entire measure slurred; D-Dl: slurs between groups of two eighth notes on beats 1 and 2
102	vln II	1-2	A-Wn 1: slur from quarter note on beat 1 to first eighth note of beat 2; D-Dl: no articulation marking
104, 106	vla	1, 2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on the second half of beat 2; D-Dl: no dynamic marking
108	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
109	vla, bc	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
No. 24, Act I, Scene XIII - Recitative: <i>Costui, per dire il vero, è un certo umor cuorioso</i> (Bellarosa)			
14	bc	4	A-Wn 1: quarter note, B \sharp 3; D-Dl: quarter note, B \sharp 4
No. 25, Act I, Scene XVI - Recitative: <i>Per fido, indegno</i> (Belinda, Saracca)			
11	Belinda - vocal line	3	A-Wn 1: two sixteenth notes+eighth-note figure, D \sharp 5; D-Dl: two sixteenth notes+eighth-note figure, B \sharp 5, C \sharp 5, D \sharp 5
11-12	Belinda - text	2-4, 1	A-Wn 1: “provati, se sai buono”; D'-Dl: “Anzi or[r]or ti bastono”
28	Belinda - text	3-4	A-Wn 1: “bastarda”; D-Dl: “fraschetta”
No. 26, Act I, Scene XV - Recitative: <i>Che diavol di fracasso</i> (Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			

n/a			
No. 27, Act I, Scene XVI - Recitative: <i>Per invidia favela</i> (Giacinto, Saracca, Armidoro, Pignone)			
n/a			
No. 28, Act I, Scene XVII - Recitative: <i>Intesti quanto basta</i> (Bellarosa, Giacinto, Pignone, Saracca)			
8	Bellarosa - vocal line	2	A-Wn 1: sixteenth note on F \sharp 4; D-Dl: sixteenth note on F \sharp 4
8	Bellarosa - vocal line	3	A-Wn 1: two eighth notes on G \sharp 4; D-Dl: two eighth notes on G \sharp 4
13-15	Bellarosa - text	3-4, 1-4	A-Wn 1: “ ora prometo far di qualche finezza un vega letto”; D-Dl” sarà segno che del mio amore più d’ogn’altro è degno
No. 29, Act I, Finale - Ensemble: <i>Con fonda aritmetica</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
1	vla	1,2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-Dl: no dynamic markings
4	vln II	1	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
7	vln I, II, vla	1-2	A-Wn 1: all notes marked staccato; D-Dl: no articulation marking
11	vln I	1	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
11	vla	1-2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-Dl: no dynamic markings
12	vla	1	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
14-15	vla	2, 1	A-Wn 1: m. 14 beat 2 marked forte, m. 15 beat 1 marked piano; D-Dl: no dynamic markings
16	bc	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
20	vln I, II	1	A-Wn 1: eighth notes on beat 1 slurred; D-Dl: no articulation marking
20	bc	1-2	A-Wn 1: three-eighth notes, C \sharp 3, C \sharp 4, C \sharp 3, eighth note rest; D-Dl: two eighth notes, C \sharp 4, C \sharp 4, quarter rest
22	ob I, II	1-2	A-Wn 1: slur over entire measure; D-Dl: no articulation marking

23-24	vln I, II, vla, bc	1-2	A-Wn 1: slur over each measure individually; D-Dl: slur over mm. 23 and 24 grouping them together
24	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
27-30	ob I, II, vln I, II	1-2	A-Wn 1: mm. 27-28, slurs over each measure individually, mm. 29-30, slur over both measures grouping them together; D-Dl: no articulation marking
28	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
29-30	bc	1-2	A-Wn 1: slur over each measure individually; D-Dl: slur over mm. 29 and 30 grouping them together
30	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
31	vln II	2	A-Wn 1: quarter note, B \flat 5; D-Dl: quarter note, B \sharp 5
31, 32	vla	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
34	horn I, II	1-2	A-Wn 1: beat 1 – four sixteenth notes, beat 2 – two eighth notes, G \sharp 4/G \sharp 3; D-Dl: half note, G \sharp 4/G \sharp 3
35	vln II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
36	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
36	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
37	horn I, II	1-2	A-Wn 1: eighth+sixteenth+sixteenth+eighth+eighth-note figure, G \sharp 4/G \sharp 4; D-Dl: quarter+eighth+eighth-note figure, G \sharp 4/G \sharp 5
38	vln II, vla	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
38	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
39	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
42	vln II	1-2	A-Wn 1: no articulation marking; D-Dl: slur over entire measure
42	horn I, II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
45	vln II	1-2	A-Wn 1: dotted eighth+sixteenth+eighth+eighth-note rhythmic figure; D-Dl: four eighth notes, first two eighth notes slurred
45	ob I, II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
46	ob I, II, vln II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
47	vln I, II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking

49	vln II	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
51	vla	2	A-Wn 1: forte dynamic marking on second half of beat 2; D-Dl: no dynamic marking
52	vln II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
53	vln II	1-2	A-Wn 1: sixteenth+eighth+eighth+eighth+sixteenth-note rhythmic figure; D-Dl: eighth+quarter+eighth-note rhythmic figure
55	Albina, Belinda - text	1-2	A-Wn 1: “Minchioni”; D-Dl: “Buffoni”
56	vln I, II	1-2	A-Wn 1: eighth+sixteenth+sixteenth-note rhythmic figure on both beats; D-Dl: eighth note+eighth rest figure on both beats
57-58	vln I, II	1-2	A-Wn 1: four sixteenth notes on each beat; D-Dl: eighth note+eighth rest figure on both beats
59	vln II	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
61	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
61	bc	1	A-Wn 1: no articulation marking; D-Dl: slur over thirty-second notes
62	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
65	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
66	vln I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
66	vln II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
68-69	vln II, vla, bc	1-2, 1	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
77	ob I, II	1-2	A-Wn 1: slur over entire measure; D-Dl: no articulation marking
89	vln I, II	1-2	A-Wn 1: four sixteenth notes on beat 1, eighth and two sixteenths on beat 2; D-Dl: two eighths on beat 1, eighth rest and two sixteenths on beat 2
90	vln I, II	1-2	A-Wn 1: eighth and two sixteenths on beat 1, two eighths on beat 2; D-Dl: two eighths on beat 1, eighth rest, sixteenth rest, sixteenth note on beat 2
91, 93	vla	1, 2	A-Wn 1: mezzoforte dynamic marking on beat 1, piano dynamic marking on beat 2; D-Dl: no dynamic markings
95	vln I, II	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
95	vla, bc	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking

99	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
101	vla	1	A-Wn 1: pianissimo dynamic marking; D-Dl: no dynamic marking
105	Saracca - vocal line	1	A-Wn 1: eighth note on Eb4; D-Dl: eighth note on E4
122-25	horn I, II	1-2, 1	A-Wn 1: m. 122-23, eighth rest+two eighth notes+eighth rest rhythmic figure on D4, m. 124, eighth rest+sixteenth rest+five sixteenth notes on D4, m. 125 eighth note on G4; D-Dl: whole rests
122-24	ob I, II	1-2, 1	A-Wn 1: m. 122, eighth rest+two sixteenth notes+two eighth notes, m. 123, eighth note+dotted sixteenth+thirty-second note on beat 1, two eighths on beat 2, m. 124, eighth note; D-Dl: mm. 122-23, half rests, m. 124, quarter rest
127	ob I, II, vln I, bc	1-2	A-Wn 1: all notes marked staccato; D-Dl: no articulation marking
129	vln I, bc	1-2	A-Wn 1: all notes marked staccato; D-Dl: no articulation marking
130	vln I	1-2	A-Wn 1: groups of four sixteenth notes marked two slurred, two staccato; D-Dl: no articulation marking
131	vln I	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
131	Saracca - vocal line	1-2	D-Dl: notes match A-Wn 1, text missing ("Roma, Roma, Roma")
133	vln I	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
137-38	bc	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
141-42	vla	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
142	vln II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
153-55	vla	1-6, 1-4	A-Wn 1: phrase marking over all three measures; D-Dl: no articulation marking
155	all	5	A-Wn 1: fermata over beat 5; D-Dl: no fermata
159	vln I	1-3	A-Wn 1: no articulation marking; D-Dl: no slur from beat 1 to 3
160	bc	3	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
161	vln I	3	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
165	vln I	3	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred

166	bc	1	A-Wn 1: quarter note on A \sharp 4; D-Dl: quarter note on A \flat 5
168	vln I, II	1-6	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
173	vln II	1-2	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
177	vln II	1-2	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
179	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
183	vln I	1-6	A-Wn 1: slur from beat 1 to 5; D-Dl: slur over sixteenth notes on beat 3 only
184-86	ob I, II, vla	1-6	A-Wn 1: slur over all three measures; D-Dl: no articulation marking
184	Pignone, Saracca - vocal line, bc	1-3	A-Wn 1: dotted quarter note on E \sharp 4; D-Dl: dotted quarter note on E \flat 4
186	all	5	A-Wn 1: fermata over beat 5; D-Dl: no fermata
188	vla	6	A-Wn 1: eighth note on E \flat 4; D-Dl: eighth note on E \sharp 4
190	vln I	1-3	A-Wn 1: no articulation marking; D-Dl: slur from beat 1 to 3
191	vln I, II, vla, bc	3	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
193	vla	1	A-Wn 1: mezzoforte dynamic marking on beat 1, piano dynamic marking on beat 2; D-Dl: no dynamic markings
215-17, 219-20	vln II	1-4	A-Wn 1: four groups of eighth note triplets; D-Dl: quarter rest+quarter note+quarter note+quarter-note rhythmic figure
215-220	vla	1-4	A-Wn 1: four groups of eighth note triplets; D-Dl: quarter rest+quarter note+quarter note+quarter-note rhythmic figure
218	vln II	1-4	A-Wn 1: four groups of eighth note triplets; D-Dl: half note- quarter note-quarter rest rhythmic figure
221	ob I, II, vln II, vla	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
230	ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking

No. 30, Act II, Scene I, Recitative: <i>Ho inteso, ho letto a chiare note</i> (Armidoro)			
n/a			
No. 31, Act II, Scene II, Recitative: <i>Alfin v'ho ritrovato</i> (Albina, Armidoro)			
4	Albina - text	4	A-Wn 1: "...siate per me stato incostante..."; D-Dl: "...siate per me statto incostate..."
No. 32, Act II, Scene III, Recitative: <i>Poss'io soffrir di più</i> (Albina)			
n/a			
No. 33, Act II, Scene III, Cavatina: <i>E viva Rosabella</i> (Giacinto)			
			Difference in instrumentation: A-Wn 1: 2 vl, 2 vla, bc; D-Dl: 2 vl, vla, bc
1	all		A-Wn 1: eighth note anacrusis; D-Dl: no anacrusis
1	vln I, II	3, 6	A-Wn 1: no articulation marking; D-Dl: slurs over two thirty-second+one sixteenth-note rhythmic figure
1	bc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
3	vln II	3	A-Wn 1: no articulation marking; D-Dl: slurs over two thirty-second+one sixteenth-note rhythmic figure
6	vln I, II	6	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
7	vln II	3, 6	A-Wn 1: no articulation marking; D-Dl: slurs over two thirty+second-one sixteenth-note rhythmic figure
10	vln I, II	1-2	A-Wn 1: no articulation marking; D-Dl: slurs over two thirty-second+one dotted sixteenth-note rhythmic figure
12	vln I, II	6	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
14	vln II	4-6	A-Wn 1: forte dynamic marking on beats 4-5, piano dynamic marking on beat 6; D-Dl: no dynamic marking
17	vln II	3-6	A-Wn 1: slur from beat 3 to 4; D-Dl: slur from beat 4 to 6
26	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
29	vla	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking

30	vln II	6	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
31	vla	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
34	vla	1-3	A-Wn 1: no articulation; D-Dl: slur from beat 1 to 3
34	vln II	6	A-Wn 1: no articulation marking; D-Dl: thirty-second notes slurred
35	vln I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
No. 34, Act II, Scene III, Recitative: <i>Voi pur siete invaghito</i> (Albina, Giacinto)			
6	Albina - text	3	A-Wn 1: “anderete”; D-Dl: “andare te”
No. 35, Act II, Scene III, Aria: <i>Si vanta, si dice</i> (Albina)			
1-2	ob II	1-4	A-Wn 1: independent oboe II part; D-Dl: indication that ob II should play the same part as vln II
3-4	ob I, II	1-4	A-Wn 1: independent ob I and II parts; D-Dl: indication that ob I and ob II should play the same parts as vln I and vln II
1-4	vla	1-4	A-Wn 1: eighth notes outline different parts of chord; D-Dl: indication that vla should play the same part as vln II, part differs from that in A-Wn 1
2-4	bsn	1-4	A-Wn 1: quarter notes outline different parts of chord (m. 2, E \sharp 4/G \sharp 4, m. 3, E \sharp 4/F \sharp 3, m. 4, D \sharp 4/F \sharp 3; D-Dl: same rhythm as A-Wn 1, but notes differ from that in A-Wn 1 (m. 2 G \sharp 4/E \sharp 4, m. 3 F \sharp 4/E \sharp 4, m. 4 F \sharp 4/D \sharp 4)
3	ob I, II	1-4	A-Wn 1: independent ob I and II part; D-Dl: indication that ob I and II should play the same part as vln I and II
4	ob II	1-4	A-Wn 1: independent oboe II part; D-Dl: indication that ob II should play the same part as vln II
8	vln I	3-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
9	vln I	3	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
10, 11	vln I	3-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four

9, 10, 11	vln II, vla	1	A-Wn 1: quarter note on beat 1 marked staccato; D-Dl: no articulation marking
14	vln I	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
17	ob I	1	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
17	vln I	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
21	vln I, II	2-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
22	vln I, II	1-2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: all sixteenth notes of beats 1 and 2 slurred together in a large group
23	ob I, II	1-4	A-Wn 1: entire measure slurred; D-Dl: slur from beat 3 to 4
24	vln I,II	2-4	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
25	vln I, II	1-2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
29	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; D-Dl: B \flat 4, G \sharp 4, E \sharp 4, G \sharp 4, E \sharp 4, G \sharp 4
35	vln I	4	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
36-37	ob I	4-1	A-Wn 1: beats 4 to 1 tied together; D-Dl: no articulation marking
43	ob I, II	1-3	A-Wn 1: eighth rest+two sixteenths+two eighths+quarter note C \sharp 5/A \sharp 5; D-Dl: whole rest
43	vln I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
45	vln I	2	A-Wn 1: quarter note marked staccato; D-Dl: no articulation marking
46	vla	1, 2	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-Dl: no dynamic marking
46	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
49	vln I	2	A-Wn 1: quarter note marked staccato; D-Dl: no articulation marking
50	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
50	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking

59	vla, bsn, bc	1-4	A-Wn 1: eighth note arpeggio on beats 1 and 2, F \sharp 3, A \sharp 4, C \sharp 4, F \sharp 3, repeated eighth notes on beats 3 and 4, C \sharp 4; D-Dl: repeated eighth notes on beats 1-4, F \sharp 3
62	ob I	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
63	vla	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
66	bc	1	A-Wn 1: tutti marking to indicate end of violoncello solo; D-Dl: no tutti marking
68	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
71	vln I	1	A-Wn 1: no articulation marking; D-Dl: slur between eighth notes on beat 1
71	vln II	1-3	A-Wn 1: eighth notes, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5, G \sharp 4, C \sharp 5; D-Dl: B \flat 4, G \sharp 4, E \flat 4, G \sharp 4, E \flat 4, G \sharp 4
71-73	ob I, II	1-4	A-Wn 1: m. 71, quarter rest-half note-quarter note, E \sharp 5/C \sharp 5, m. 72, whole note, E \flat 5/C \sharp 5, m. 73, three quarter notes, D \sharp 5/B \flat 5; D-Dl: whole rests in all three measures
79	vln I	4	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
92	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
92	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
94, 95	vln II	3	A-Wn 1: quarter note marked staccato; D-Dl: no articulation marking
96	bsn	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
101	Albina - vocal line	1-2	A-Wn 1: slur from beat 1 to 2; D-Dl: no articulation marking
106-07	ob II, vln II	1-4	A-Wn 1: continuous eighth notes, G \sharp 4-C \sharp 5; D-Dl: continuous eighth notes B \flat 4-G \sharp 4, then E \flat 4-G \sharp 4 repeated
106-08	bsn	1-4, 1	A-Wn 1: m. 106, quarter-half-quarter rhythmic figure, E \flat 4/G \sharp 3, m. 107, whole note, E \flat 4/F \sharp 3, m. 108, D \sharp 4/F \sharp 3; D-Dl: m. 106-07, quarter-half-quarter rhythmic figure, G \sharp 4/E \flat 4, F \sharp 4/E \flat 4, m. 108, quarter, F \sharp 4/D \sharp 4
109	vln I	1-2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes slurred in groups of four
109	vln I	3	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking
112	ob I, II	1-2	A-Wn 1: half note, B \flat 5/G \sharp 4; D-Dl: half rest

No. 36, Act II, Scene IV, Accompanied Recitative: <i>Dunque Armidoro</i> (Giacinto)			
n/a			
No. 37, Act II, Scene IV, Cavatina: <i>Chi ha coraggio si vedrà</i> (Saracca)			
15	bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
No. 38, Act II, Scene, IV, Recitative: <i>Di qual premio parlate</i> (Giacinto, Saracca)			
13	Giacinto - text	4	A-Wn 1: “ci”; D-Dl: “vi”
14	Giacinto - text	1	A-Wn 1: “verrò”; D-Dl: “verò”
No. 39. Act II, Scene IV, Aria: <i>Se si tratta di cantar</i> (Giacinto)			
			Difference in instrumentation: A-Wn 1: 2 horn in D, 2 ob, 2 vl, 2 vla, bsn, bc; D-Dl: 2 horn in D, 2 ob, 2 vl, vla, bsn, bc
6	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
13	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
15	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
19	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
23	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
35	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
37, 41	Giacinto - vocal line	1-2	A-Wn 1: no articulation marking; D-Dl: slur over beats 1 and 2
37-38, 41-42	Giacinto - vocal line	1-2	A-Wn 1: optional upper part; D-Dl: no optional part
39	ob I, vln I	1-2	A-Wn 1: no articulation marking; D-Dl slur over beats 1 and 2
41	vln II	1-2	A-Wn 1: no articulation marking; D-Dl: slur over beats 1 and 2

43	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
45	vla	1	A-Wn 1: mezzoforte dynamic marking; D-Dl: no dynamic marking
52	vln I, II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
54	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
59	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
64-66	vln, bc	2, 1-2, 1	A-Wn 1: slur from beat 2 of m. 64 to beat 2 of m. 65; D-Dl: slur from beat 2 of m. 64 to beat 1 of m. 66
82	ob I, II	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
87-88	vln II	1-2	A-Wn 1: no articulation marking; D-Dl: quarter notes marked staccato
88	vln I	1-2	A-Wn 1: no articulation marking; D-Dl: quarter notes marked staccato
107	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
109	vln I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
118	vln I, II	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
123	horn I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
125	horn I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
127	horn I, II	1	A-Wn 1: slur from beat 2 of m. 64 to beat 2 of m. 65; D-Dl: slur from beat 2 of m. 64 to beat 1 of m. 66
123-29	ob I, II	1-2	A-Wn 1: parts written in, ob I crossed out, note over ob II: “ob. primo/sec: tacet”; D-Dl: matches part originally written into A-Wn 1
123-29	vln I, II	1-2	A-Wn 1: note over vln I: “v. sec: tutto in 8~ bassa”, note under vln II: “v. primo”; D-Dl: parts match the original parts written into A-Wn 1
129-30	ob II	1-2, 1	A-Wn 1: m. 129, matches written vln II part, m. 130 beat 1, quarter note G \sharp 4; D-Dl: m. 129, whole rest, m. 130 beat 1, quarter rest
129	vln II	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes slurred
129	Giacinto - vocal line	1	A-Wn 1: no articulation marking; D-Dl: dotted eighth and sixteenth notes on beat 1 slurred
134	vla	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking

145	Giacinto - vocal line	1-3	A-Wn 1: all notes in measure marked staccato; D-Dl: no articulation marking
148-49	vla	1-3	A-Wn 1: beat 1 marked forte, beat 2 marked piano; D-Dl: no dynamic marking
149	vln II	2-3	A-Wn 1: beats 2 and 3 slurred; D-Dl: no articulation marking
151	vln I, II	1-3	A-Wn 1: beats 1 to 3 slurred; D-Dl: no articulation marking
159-60, 161-62	ob I, II, vla	3, 1	A-Wn 1: beat 3 marked forte, beat 1 marked piano; D-Dl: no dynamic marking
163	ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
163	vln I, II	1	A-Wn 1: fortissimo dynamic marking; D-Dl: forte dynamic marking
No. 40. Act II, Scene V, Recitative: <i>Va pur pazzo sguaiato</i> (Saracca)			
9	Saracca - text	4	A-Wn 1: “presuntuoso”; D-Dl: “prosuntuoso”
17	Saracca - text	1	A-Wn 1: “sciocco”; D-Dl: “bestia”
No. 41, Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			
			Difference in instrumentation: A-Wn 1: 2 ob, 2 vl, 2 vla, bc [separate 2 horn in B \flat or 2 tr in B \flat]; D-Dl: 2 horn in B \flat , 2 ob, 2 vl, vla, bc (no tr)
1	vla	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
3	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
3	vla	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
6	ob II	1-4	A-Wn 1: whole rest; D-Dl: tutti with vln I
7	vln II	1-2	A-Wn 1: half note, B \flat 4; D-Dl: tutti with vln I
8	bc	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
8	vln I, II	2-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; D-Dl: quarter notes (same note sequence in both copies)
9	vln I, II, bc	4	A-Wn 1: forte dynamic marking (piano dynamic marking has been crossed out); D-Dl: piano dynamic marking
13	vln I	4	A-Wn 1: quarter note, F \sharp 5 (quarter note on F \sharp 4 crossed out); D-Dl: quarter note on F \sharp 4

13-14	vln I	4, 1-4	A-Wn 1: faint marking indicating that passage should be played “in 8v”; D-Dl: m.14 reproduced as written in A-Wn 1
13-14	vln II	4-1	A-Wn 1: tie from beat 4 of m. 13 to beat 1 of m. 14; D-Dl: no articulation marking
15	vln II	1-2	A-Wn 1: half note, B \flat 4; D-Dl: tutti with vln I
16	vln I, II	3-4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figures; D-Dl: quarter notes (same note sequence in both copies)
17	ob I, II	3-4	A-Wn 1: quarter rest, quarter note on F \sharp 5/D \sharp 5; D-Dl: quarter note on F \sharp 5/D \sharp 5, quarter rest
17	ob I, II	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
22	vln I, II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
23	ob I, II	2	A-Wn 1: thirty-second notes slurred; D-Dl: no articulation marking
23	vln I	2-3	A-Wn 1: tutti with vln II; D-Dl: same figure as in beats 1 and 4, three grace notes to a quarter note A \sharp 6
23	ob I, II	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
25	vln I, II	3-4	A-Wn 1: D \sharp 5/B \flat 5; D-Dl: D \sharp 6/B \flat 6
25, 26, 27, 29	vla, bc	4	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-Dl: quarter note (same note in both copies)
26, 27	vln I, II	1, 4	A-Wn 1: C \sharp 5/A \sharp 5, D \sharp 5/B \flat 5; D-Dl: C \sharp 6/A \sharp 6, D \sharp 6/B \flat 6
27-29	vln I, II	4, 1-4, 1-2	A-Wn 1: written in a range between A \sharp 4 and D \sharp 5; D-Dl: written an octave above A-Wn 1
28	ob I, II	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
29	ob I, II	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
32, 33, 36, 37	vln II	1	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
32, 33, 36, 37	vln I	1, 2	A-Wn 1: piano dynamic marking on beat 2; D-Dl: piano dynamic marking on beat 1
40	horn I, II/tr I, II		A-Wn 1: indicates that cor or tr can play this part; D-Dl: calls for cor, no mention of tr
40	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking

42	vla		A-Wn 1: wrong clef - tenor clef instead of alto clef
43	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
46	ob I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
49	vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
61	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; D-Dl: slur between beats 2 and 3
63	Saracca - vocal line	1-3	A-Wn 1: slur between beats 1 and 2; D-Dl: slur between beats 1 and 3
65	vla	1	A-Wn 1: C \sharp 4; D-Dl: A \sharp 4
70	horn I, II, ob I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
73	horn I, II, ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
77	vln I, II, vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
77	ob I, II	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
86	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
91	ob I, II, vln I	1-3	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
97	vla	1	A-Wn 1: quarter note on A \sharp 4 crossed out, replaced with quarter note on C \sharp 4; D-Dl: quarter note on A \sharp 4
144	vla	2	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
No. 42, Act II, Scene VI, Sinfonia for two orchestras, mvt. I			
			Difference in instrumentation: A-Wn 1: Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bsn, bc; Pit Orch: 2 vl, 2 vla, 2 ob, 2 cl, 2 tr in D, bc; D-Dl: Onstage Orch.: 2 vl, 2 fl, 2 horn in D, vlc, bsn, bc; Pit Orch: 2 vl, vla, 2 ob, 2 cl, 2 tr in D, bc
	all		A-Wn 1: time signature is cut time; D-Dl: time signature is common time
1	all		A-Wn 1: quarter note anacrusis before first full measure; D-Dl: no anacrusis

8	vla, tr (orch 2)	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
20	vla (orch 2)	1	A-Wn 1: mezzoforte dynamic marking; D-Dl: no dynamic marking
21-25	vln II (orch 2)	1-4, 1	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; D-Dl: quarter note, half note, quarter note tied to the first quarter note of the next measure
31	vla (orch 2)	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
31	tr (orch 2)	2	A-Wn 1: fortissimo dynamic marking; D-Dl: no dynamic marking
31	vla (orch 2)	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
35-36	bc (orch 1)	4, 1-4	A-Wn 1: “con l'arco” marking; D-Dl: no instruction
38	bc (orch 2)	2-4	A-Wn 1: no articulation marking; D-Dl: portato articulation marking
40	vln I, II, vla (orch 2)	2-3	A-Wn 1: no articulation marking; D-Dl: portato articulation marking
42-43	vla (orch 2)	2-4, 1-4	A-Wn 1: no articulation marking; D-Dl: portato articulation marking
45	ob (orch 2)	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
46	vla (orch 2)	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
47, 51	vln I, II (orch 1 and 2)	1-4	A-Wn 1: slur between quarter notes on beats 1 and 2, slur over four eighth notes of beats 3 and 4; D-Dl: orch 1 - slur over entire measure, orch 2 - slur from beat 2 to 4
61-62	vln I, II (orch 1 and 2)	1-4	A-Wn 1: dotted quarter+eighth-note rhythmic figure; D-Dl: half notes (same note sequence in both copies)
64, 68	fl (orch 1)	1-4	A-Wn 1: no articulation marking; D-Dl: portato articulation marking
77-79	vln II (orch 2)	1-4	A-Wn 1: quarter notes on the first beat of each measure, followed by a quarter rest and a half rest; D-Dl: quarter note, half note, quarter note tied to the first quarter note of the next measure
80	vla (orch 2)	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
81	vln I (orch 2)	1	A-Wn 1: double stop F#5/A#5; D-Dl: single note, F#5
86	vla (orch 2)	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
86	vla (orch 2)	4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking

93	horn I, II (orch 1)	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
93	tr (orch 2)	2	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
97	vla (orch 2)	2-4	A-Wn 1: no articulation marking; D-Dl: quarter notes marked staccato
99-100, 101-02	bc (orch 2)	2-4, 1	A-Wn 1: beat 2, two eighth notes (D \sharp 3, E \sharp 3); beat 3, quarter note (F \sharp 3) preceded by a grace note; beat 4, two eighth notes (E \sharp 3, D \sharp 3); beat 1, quarter note (A \sharp 4); D-Dl: beats 2-4, beat 1 quarter notes (A \sharp 3)
No. 43, Act II, Scene VI, Sinfonia for two orchestras, mvt. 2			
			Difference in instrumentation: A-Wn 1: vlc, bsn, cb, bc; D-Dl: 2 vlc, 2 bsn, cb
5, 6	vlc, bsn	3	A-Wn 1: no articulation marking on the thirty-second notes on beat 3; D-Dl: thirty-second notes on beat 3 slurred
16	vlc, bsn	1, 2	A-Wn 1: no articulation marking on the thirty-second notes; D-Dl: thirty-second notes slurred
24-27	all	1-3	A-Wn 1: movement ends at end of m. 24; D-Dl: movement continues until m. 27 (m. 27 of D-Dl is the same as m. 24 of A-Wn 1)
No. 44, Act II, Scene VI, Sinfonia for two orchestras, mvt. 3			
			Difference in instrumentation: A-Wn 1: Onstage Orch.: 2 vl, 2 fl, 2 horn, vlc, bc; Pit Orch.: 2 vl, 2 vla, 2 ob, 2 tr, bc; D-Dl: Onstage Orch.: 2 vl, 2 fl, 2 horn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr, bc
1	all		A-Wn 1: eighth note anacrusis before first full measure; D-Dl: no anacrusis
8	vln I, II, vlc (orch 1)	2	A-Wn 1: repeat sign between first and second half of beat 2 of m. 8; D-Dl: repeat sign between beat 2 of m. 8 and beat 1 of m. 9
11	vla (orch 2)	1-2	A-Wn 1: eighth notes slurred in groups of two; D-Dl: entire measure slurred
12	bc (orch 2)	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
17-19	vla (orch 2)	1-2	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking

19	ob I, II (orch 2)	1	A-Wn 1: mezzoforte dynamic marking; D-Dl: no dynamic marking
20	vla, ob I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
21	vla (orch 2)	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
24	tr I, II (orch 2)	1-2	A-Wn 1: half note (E \flat 5/G \flat 4); D-Dl: half rest
25	horn I, II (orch 1); vla, ob I, II, tr I, II (orch 2)	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
45	vla (orch 2)	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
46	vla (orch 2)	2	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
51-58	all		A-Wn 1: no repeated section; D-Dl: repeated section between beat 1 of m. 51 and the first half of beat 2 of m. 58
55	horn I, II (orch 1)	1-2	A-Wn 1: half note (E \flat 5/G \flat 4); D-Dl: half note (E \flat 5/C \sharp 5)
60	vla (orch 2)	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
67-70	vla (orch 2)	1-2	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking
71	fl I, II (orch 1); vln I, II, vla, bc (orch 2)	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
71	ob I, II (orch 2)	1	A-Wn 1: ob I and II unison quarter note on D \flat 5; D-Dl: ob I, F \sharp 5, ob II, D \flat 5
71	tr I, II (orch 2)	1	A-Wn 1: tr I and II unison quarter note on C \sharp 5; D-Dl: tr I, C \sharp 5, tr II, E \flat 4
74	tr II (orch 2)	1-2	A-Wn 1: half note, A \flat 5; D-Dl: half note, C \sharp 5

75	vlc, bsn (orch 1)	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
76-132	all		D-Dl: mm. 76ff different than A-Wn 1; A-Wn 2, D-Dl, I-VIb, and D-B all match each other
76-125	all	1-2	A-Wn 1: extended section, does not appear in D-Dl
A-Wn 1: 126-132; D-Dl: 76-82	all	1-2	A-Wn 1 matches D-Dl
A-Wn 1: 126, 128; D-Dl: 76, 78	vln I (orch 1)	2	A-Wn 1: repeated sixteenth notes, double stop, C#6/E#5; D-Dl: repeated sixteenth notes, double stop, A#5/A#6
A-Wn 1: 126, 128; D-Dl: 76, 78	fl I, II (orch 1)	2	A-Wn 1: quarter note, C#6/E#5; D-Dl: A#6/C#5
A-Wn 1: 127, 129; D-Dl: 77, 79	vln I (orch 1)	1	A-Wn 1: quarter note, double stop, D#6/F#5; D-Dl: quarter note, double stop, F#5/A#5
A-Wn 1: 127, 129; D-Dl: 77, 79	fl I, II (orch 1)	1	A-Wn 1: quarter note, D#6/F#5; D-Dl: F#5/D#5
A-Wn 1: 130-32; D-Dl: 80-82	vln I (orch 1)	2, 1-2, 1	A-Wn 1: added note on top of quarter note chords, D#6; D-Dl: no added note
No. 45, Act II, Scene VI, Recitative: <i>Questi son d'Armido</i> segnalati favori (Bellarosa)			

n/a			
No. 46, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
			Difference in instrumentation: A-Wn 1: Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit Orch.: 2 vl, 2 vla, 2 ob, vlc, bc [separate parts for 2 tr]; D-Dl: Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr in B \flat , bc (no vlc)
	tr I, II		A-Wn 1: includes a note on the tr I and II parts: "Le trombe per questo coro si troveranno in fine tempo di minuetto," trumpet parts not included in full score; D-Dl: tr I and II included in full score
	all		A-Wn 1: eighth note anacrusis before first full measure; D-Dl: no anacrusis
3	vln I (orch 2)	1-3	A-Wn 1: slur over entire measure; D-Dl: thirty-second notes on beat 1 slurred, slur over beats 2 and 3
13	vln II (orch 1)	1-3	A-Wn 1: slur over entire measure; D-Dl: eighth notes on beats 2 and 3 slurred, no articulation marking on beat 1
20-26	fl I, II (orch 1)	1-3	A-Wn 1: half notes - m. 20, E \flat 5/B \flat 5, m. 21, C \sharp 5/A \sharp 5, m. 22, D \sharp 5/B \flat 5, m. 23, E \flat 5/C \sharp 5, m. 24, D \sharp 5/B \flat 5, m. 25, C \sharp 5/A \sharp 5, m. 26, B \flat 5/D \sharp 5; D-Dl: half notes - m. 20, E \flat 5/B \flat 5, m. 21, C \sharp 5/A \sharp 5, m. 22, D \sharp 5/B \flat 5, m. 23, E \flat 5/C \sharp 5, m. 24, D \sharp 5/B \flat 5, m. 25, C \sharp 5/A \sharp 5, m. 26, D \sharp 5/B \flat 5
31	fl I (orch 1)	1	A-Wn 1: no notes; D-Dl: indication that fl I should play a solo
33-34	Armidoro - vocal line	3-1	A-Wn 1: tie from beat 3 of m. 33 to beat 1 of m. 34; D-Dl: no articulation marking
39-47	all	eighth-note anacrusis to m. 39 through beat 1 of m. 47	notes and rhythms in all parts are completely different in A-Wn 1 and D-Dl, text is the same in both copies; A-Wn 1: m. 46-47 have been crossed out, including the text; measure numeration is thrown off between the two copies; A-Wn 1 matches none of the copies, but A-Wn 2, D-Dl, I-VIb, and D-B all match each other
A-Wn 1: 47-48; D-Dl: 49-50	chorus - alto, tenor - vocal line	2-3, 1	A-Wn 1: quarter notes, alto: B \flat 5, A \sharp 5, B \flat 5, tenor: F \sharp 4, F \sharp 4, D \sharp 4; D-Dl: quarter notes, alto: F \sharp 4, F \sharp 4, F \sharp 4, tenor: D \sharp 4, C \sharp 4, B \flat 4

A-Wn 1: 47; D-Dl: 49	vln II (orch 2)	2-3	A-Wn 1: slur between beats 2 and 3; D-Dl: no articulation marking
A-Wn 1: 56-62; D- Dl: 58-65	vlc/bc (orch 2)	1-3	A-Wn 1: repeated eighth-note rhythmic figures; D-Dl: quarter note-quarter rest rhythmic figures
A-Wn 1: 64-72; D- Dl: 66-74	chorus - all - text	3, 1-3	A-Wn 1: “Bell’aure che liete, che liete, spirate”; D-Dl: Narrate alla Bella, ch’ei sente nel petto”
A-Wn 1: 67; D-Dl: 69	vln I (orch 2)	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
A-Wn 1: 71; D-Dl: 73	Armidoro - vocal line	1-2	A-Wn 1: slur between dotted quarter on beat 1 and thirty second notes on beat 2; D-Dl: no articulation marking
A-Wn 1: 71-72; D- Dl: 73-74	horn I, II	3-1	A-Wn 1: no articulation marking; D-Dl: slur from beat 3 to beat 1 of next m.
A-Wn 1: 74; D-Dl: 76	vln I (orch 1)	1-3	A-Wn 1: eighth notes marked staccato; D-Dl: eighth notes marked portato
A-Wn 1: 78; D-Dl: 80	vln I (orch 1)	1-2	A-Wn 1: no articulation marking over eighth notes; D-Dl: eighth notes marked staccato
A-Wn 1: 79; D-Dl: 81	vln I (orch 1)	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure; D-Dl: eighth-two sixteenth notes rhythmic figure
A-Wn 1: 82; D-Dl: 84	all	1-3	notes and rhythms in all parts are completely different in A-Wn 1 and D-Dl; A-Wn 1 ends at m. 129, D-Dl is extended and ends at m. 145 (D-Dl matches all other copies)

No. 47, Act II, Scene VI, Recitative: <i>Viva, viva Armidoro</i> (Bellarosa)			
A-Wn 1: 1-9; D-Dl: 1-8	Bellarosa - vocal line, bc	1-4	text and notes match in both sources, A-Wn 1 and other sources are two beats off from one another; A-Wn 2, D-Dl, I-VIb, and D-B all match each other
No. 48, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
			Difference in instrumentation: A-Wn 1: Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit Orch.: 2 vl, 2 vla, 2 ob, vlc, bc [separate parts for 2 tr]; D-Dl: Onstage Orch.: 2 vl, 2 fl, 2 horn in B \flat , 2 bsn, vlc, bc; Pit Orch.: 2 vl, vla, 2 ob, 2 tr in B \flat , bc (no vlc)
A-Wn 1: 1-20; D-Dl: 1-39	all	1-3	Many differences between A-Wn 1 and D-Dl; D-Dl matches D-B exactly when comparing to material in <i>collette</i> and following; D-Dl matches A-Wn 2 and I-VIb, except for m. 1 and beat 1 of m. 2 (section covered by <i>collette</i> in D-B)
No. 49, Act II, Scene VII, Recitative: <i>Signor Pignone caro</i> (Belinda, Pignone)			
19-21	Pignone - text	4, 1-4, 1-2	Difference in text: A-Wn 1: “colla donna gentil mi farò onore”; D-Dl: “Io più d’ogn’altro saprò farmi onore” (D-Dl matches A-Wst and D-B)
No. 50, Act II, Scene VIII, Recitative: <i>Chi è che di tanti amanti ha tanta sete?</i> (Bellarosa, Belinda, Pignone)			
26	bc	1-4	A-Wn 1: whole note, D \sharp 3; D-Dl: half note, D \sharp 3 (not enough beats in the measure)
No. 51, Act II, Scene VIII, Aria: A-Wn 1 - <i>Mi pizzica, mi stuzzica</i>/D-Dl: <i>Il sangue già mi brulica</i> (Belinda)			
	all		A-Wn 1: eighth note anacrusis before first full measure; D-Dl: no anacrusis
1	vla	1	A-Wn 1: piano dynamic marking; D-Dl: forte dynamic marking
4-6, 74-76, 122-124	Belinda - text	6, 1-6	A-Wn 1: “Mi pizzica, mi stuzzica un...”; D-Dl: “Il sangue già mia brulica, un...”
5	vln II	1-6	A-Wn 1: no articulation marking; D-Dl: quarter and eighth notes tied together in groups of two

9	vln I	4-6	A-Wn 1: eighth notes marked portato; D-Dl: first eighth note marked staccato, second and third slurred together
13	vln I	4-6	A-Wn 1: eighth notes marked portato; D-Dl: eighth notes slurred
32	vln I, II	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
35	bc	4-6	A-Wn 1: quarter note tied to eighth note; D-Dl: no articulation marking
38	vla	4-6	A-Wn 1: no articulation marking; D-Dl: quarter note tied to eighth note
38	bc	4-6	A-Wn 1: no articulation marking; D-Dl: quarter note tied to eighth note
57	vln II	4-6	A-Wn 1: no articulation marking; D-Dl: eighth notes marked staccato
59	vln II	1-6	A-Wn 1: no accidental marking; D-Dl: C-sharp accidental marking for entire measure
67, 69	horn I	1-3	A-Wn 1: several different markings in measure: dotted quarter note, E♭5-eighth rest-quarter rest/whole rest (whole rest seems most likely, same sequence appears in m. 89ff.); D-Dl: whole rest
84, 85	vla	4-6	A-Wn 1: no articulation marking; D-Dl: quarter note tied to eighth note
86, 87	vla	1-6	A-Wn 1: no articulation marking; D-Dl: quarter and eighth notes tied together in groups of two
88	vln I	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
108	bc	4-6	A-Wn 1: no articulation marking; D-Dl: quarter note tied to eighth note
109	bc	1-6	A-Wn 1: quarter and eighth notes tied together in groups of two; D-Dl: no articulation marking
112	vln I, II	4	A-Wn 1: fortepiano dynamic marking; D-Dl: forte dynamic marking
126	ob I, II	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
No. 52, Act II, Scene IX, Recitative: <i>In verità colei</i> (Bellarosa, Pignone)			
n/a			
No. 53, Act II, Scene IX, Aria: <i>Zitto, che non si senta</i> (Pignone)			
6	bc	2	A-Wn 1: dotted sixteenth+thirty second-note rhythmic figure slurred; D-Dl: no articulation marking

9-17	vla	1-2	A-Wn 1: eighth-note anacrusis through two measures of eighth notes slurred in groups; D-Dl: each measure of eighth notes slurred as an individual unit
9-19	vln I, II, bc	1-2	A-Wn 1: eighth-note anacrusis through two measures of eighth notes slurred in groups; D-Dl: each measure of eighth notes slurred as an individual unit
20	Pignone - vocal line	2	A-Wn 1: G \flat 3; D-Dl: G \sharp 3
30-31	vln I, bc	1-2	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking
32	vln I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
36	vln I	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
42	all	2	A-Wn 1: fermata over the quarter rest on beat 2; D-Dl: no fermata
46	vln II, vla	1-2	A-Wn 1: no articulation marking; D-Dl: slur from quarter note on beat 1 to first eighth note on beat 2
54	bc	2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
56	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
56	bc	2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
74-75	vln I, bc	1-2	A-Wn 1: crescendo dynamic marking; D-Dl: no dynamic marking
76	vln I	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
No. 54, Act II, Scene X, Recitative: Oh sì, che starei fresca (Bellarosa, Armidoro)			
3	bc	1-2	A-Wn 1: incorrect note value on beats 1 and 2, whole note; D-Dl: half note on beats 1 and 2
No. 55, Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			
			Difference in instrumentation: A-Wn 1: 2 horn in E \flat , 2 ob, 2 vl, 2 vla, 2 bsn, bc; D-Dl: 2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc
1	vln I, II	2,4	A-Wn 1: no articulation marking on beats 2 and 4; D-Dl: slurs over the dotted eighth+sixteenth-note rhythmic figure on beat 2 and the sixteenth notes on beat 4
15	ob II	1	A-Wn 1: no articulation marking; D-Dl: slur over the sixteenth notes on beat 1

22	Bellarosa - vocal line	1-2	A-Wn 1: no articulation marking; D-Dl: slurs over the sixteenth+dotted eighth-note rhythmic figures on beats 1 and 2
25	vln I	1-2	A-Wn 1: quarter notes on beats 1 and 2 marked staccato; D-Dl: no articulation marking
27	vln II, bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
27	vln I	4	A-Wn 1: no articulation marking; D-Dl: slur over the sixteenth notes on beat 4
29	Bellarosa - vocal line	4	A-Wn 1: slur over triplet on beat 4; D-Dl: no slur over triplet on beat 4
34	Bellarosa - vocal line	4	A-Wn 1: no articulation marking; D-Dl: slur over eighth notes on beat 4
48-49	Bellarosa - vocal line	1-4	A-Wn 1: series of repeated sixteenth-note figures and sixteenth-note arpeggios; D-Dl: quarter notes, ending with a dotted eighth+sixteenth-note rhythmic figure on beat 4 of m. 49
51	Bellarosa - vocal line	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
51	Bellarosa - vocal line	3-4	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
57	Bellarosa - vocal line	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
59	Bellarosa - vocal line	2	A-Wn 1: missing a note or rest, blank space; D-Dl: quarter note B-flat4
65	Bellarosa - vocal line	2	A-Wn 1: sixteenth notes slurred in groups of two; D-Dl: sixteenth notes on beat 2 slurred in a group of four
67	Bellarosa - vocal line	1-2	A-Wn 1: all sixteenth notes on beats 1 and 2 marked staccato; D-Dl: only second, third, and fourth sixteenth notes on beat 1 marked staccato, no articulation marking on the rest
68, 70	Bellarosa - vocal line	1-4	A-Wn 1: sixteenth notes on beats 1 and 2 and final eighth note on beat 4 marked staccato; D-Dl: no articulation marking
68	Bellarosa - vocal line	3	A-Wn 1: no articulation marking over the sixteenth notes on beat 3; D-Dl: sixteenth notes on beat 3 slurred

69	Bellarosa - vocal line	1-2	A-Wn 1: no articulation marking over sixteenth notes on beats 1 and 2; D-Dl: all sixteenth notes in beats 1 and 2 marked staccato in vln I, sixteenth notes in beat 1 marked staccato, no articulation marking over sixteenth notes in beat 2 in vla
69	Bellarosa - vocal line	4	A-Wn 1: first sixteenth note of group on beat 4 marked staccato; D-Dl: all four sixteenth notes on beat 4 slurred as a group
76	Bellarosa - vocal line	1-4	A-Wn 1: entire measure slurred as one group; D-Dl: eighth notes slurred together in groups of 4, beats 1 and 2 as one group, beats 3 and 4 as a second group
82	Bellarosa - vocal line	2, 4	A-Wn 1: no articulation marking over eighth notes on beats 2 and 4; D-Dl: eighth notes on beats 2 and 4 marked staccato
86	Bellarosa - vocal line	1	A-Wn 1: sixteenth notes on beat 1 marked staccato; D-Dl: no articulation marking on the sixteenth notes on beat 1
93	Bellarosa - vocal line	3-4	A-Wn 1: no articulation marking; D-Dl: sixteenth notes on beats 3 and 4 slurred in groups of four
97	Bellarosa - vocal line	1-3	A-Wn 1: all sixteenth notes in beats 1-3 marked staccato (no articulation marking over eighth notes); D-Dl: no articulation marking over beats 1 and 3, beat two marked as first two sixteenth notes slurred, second two marked staccato
No. 56, Act II, Scene XI, Recitative: <i>Motivo ho di sperar</i> (Armidoro)			
n/a			
No. 57, Act II, Scene XII, Minuet I (Instrumental)			
			Difference in instrumentation: A-Wn 1: 2 horn in E♭, 2 ob, 2 vl, vla, bsn, bc; D-Dl: 2 horn in D, 2 ob, 2 vl, vla, bsn, bc
4	vln II	1-3	A-Wn 1: no articulation marking; D-Dl: quarter notes marked staccato
4	bc	3	A-Wn 1: no articulation marking; D-Dl: quarter note marked staccato
12	vln II	1	A-Wn 1: no articulation marking; D-Dl: eighth notes on beat 1 slurred
21	vln I	2-3	A-Wn 1: slurred group of four eighth notes (F♯5, A♯6, D♯6, B♯6); D-Dl: dotted quarter+eighth figure (F♯5, B♯6)

23	vln II	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a single group; D-Dl: eighth notes on beats 2 and 3 slurred in groups of two
36	ob II, vln II	1-3	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
37	ob I, vln I	1-3	A-Wn 1: entire measure slurred as one group; D-Dl: no articulation marking on beat 1, dotted quarter on beat 2 slurred to eighth note on beat 3
40	ob II, vln II	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a single group; D-Dl: eighth notes on beats 2 and 3 slurred in groups of two
No. 58, Act II, Scene XII, Recitative: <i>Se mi vuol favorir</i> (Bellarosa, Giacinto, Pignone)			
8	bc	1-4	A-Wn 1: whole note, G \sharp 3; D-Dl: half note, F \sharp 3, half note, G \sharp 3
No. 59, Act II, Scene XII, Minuet II (Instrumental)			
			Difference in instrumentation: A-Wn 1: 2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc; D-Dl: 2 horn in E \flat , 2 ob, 2 vl, vla, 2 bsn, bc
1	vla	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
5	vla	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
6	bsn	2	A-Wn 1: quarter note, F \sharp 2; D-Dl: indication that bsn should play same part at bc, quarter note, F \sharp 3
9, 10	bc	1-3	A-Wn 1: no articulation marking; D-Dl: each measure slurred in its entirety
10	ob I	3	A-Wn 1: no articulation marking over sixteenth notes on beat 3; D-Dl: indication that ob I should play same part at vln I, sixteenth notes on beat 3 slurred
15	ob I, II, vln I	2-3	A-Wn 1: eighth notes on beats 2 and 3 slurred as a group of four; D-Dl: no articulation marking
17-20	bsn	1-3, 1-2	A-Wn 1: quarter notes marked staccato; D-Dl: no articulation marking
19	horn I	1-3	A-Wn 1: no articulation marking; D-Dl: quarter notes marked staccato

No. 60, Act II, Scene XII, Recitative: <i>Ora l'onor potrem godere</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
23	bc	3-4	A-Wn 1: half note, B \sharp 3; D-Dl: half note, B \sharp 3 tied to a quarter note, B \sharp 3 (too many beats in measure)
27-28	Pignone - text	4-1	A-Wn 1: "e col detta"; D-Dl: "e fieretta" (same as PL)
36	Giacinto - text	3	A-Wn 1: "cospettaccio" ("maledetto" has been crossed out); D-Dl: "maledetto" (same as PL)
No. 61, Act II, Finale - Ensemble: <i>Aiuto! Si desta un qualche scompiglio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
			Difference in instrumentation: A-Wn 1: 2 vl, 2 vla, bc [separate parts for 2 ob, 2 horn in D, bsn]; D-Dl: 2 ob, 2 horn in D, 2 bsn, 2 vl, vla, bc
9	all	1	A-Wn 1: piu maestoso tempo/expression marking; D-Dl: no tempo/expression marking
9	horn I, II, ob I, II	1, 3	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 3; D-Dl: no dynamic markings
12	bsn, bc	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
13	bsn, bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
18	bsn	2	A-Wn 1: no dynamic marking; D-Dl: pianissimo dynamic marking
16	vln II	1-3	A-Wn 1: no articulation marking; D-Dl: beats 1 to 3 slurred
18	all	2	A-Wn 1: primo tempo marking; D-Dl: no tempo marking
22, 23	horn I, II, ob I, II	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
25	vla	1	A-Wn 1: no articulation marking on thirty second notes; D-Dl: thirty second notes on beat 1 slurred
34	horn I, II, ob I, II	4	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
34	bsn	4	A-Wn 1: no dynamic marking; D-Dl: fortissimo dynamic marking
36	bsn	2	A-Wn 1: quarter note, D \sharp 4; D-Dl: quarter note, B \sharp 3

50-51	horn I, II, ob I, II	3-4, 1-2	A-Wn 1: quarter notes on beats 3 and 4 slurred, quarter notes on beats 1 and 2 slurred; D-Dl: no articulation marking
53	ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
61	bsn	2	A-Wn 1: eighth note (missing a dot), sixteenth note (E \sharp 3); D-Dl: dotted eighth note, sixteenth note (E \sharp 3, G \sharp 3)
63	ob I, II	3-4	A-Wn 1: two quarter notes (G \sharp 4); D-Dl: no notes or rest in measure
69	bsn	2	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
71	bsn, bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
73	vln I, II, bsn, bc	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
73	ob II	2-3	A-Wn 1: tie from beat 2 to beat 3; D-Dl: no articulation marking
80, 84	horn I	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked staccato
80	vln I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
81	vln I, II, vla, bc	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
81	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
87	Bellarosa - text	1-2	A-Wn 1: “di voi timor non” (reversal of PL); D-Dl: “timor di voi non” (same as PL)
88	all	1-2	A-Wn 1: m. 88 crossed out; D-Dl: m. 88 remains - this alters the numeration of the remaining measures in the finale in A-Wn 1, shortening the movement by one measure
88	all	1-2	m. 88 crossed out in A-Wn 1, but replicated in D-Dl (and all other copies,) throws off measure numbers for the rest of the finale
A-Wn 1: 88; D-Dl: 89	bc	2	A-Wn 1: four sixteenth notes (D \sharp 4), forte dynamic marking; D-Dl: eighth note (G \sharp 3), eighth rest, piano dynamic marking
A-Wn 1: 88-89; D-Dl: 89-90	vln I, II	2, 1-2	A-Wn 1: repeated sixteenth notes on a steady pitch (G \sharp 5/C \sharp 5), no articulation marking, fortissimo dynamic marking; D-Dl: four arpeggiated sixteenth notes, unison (E \sharp 4, A \sharp 5, C \sharp 5, C \sharp 5), first two sixteenth notes slurred, second two marked staccato, piano dynamic marking)

A-Wn 1: 88-89; D-Dl: 89-90	vla	2, 1-2	A-Wn 1: repeated sixteenth notes, D \sharp 4; D-Dl: eighth note, eighth rest pattern (G \sharp 3, F \sharp 3, D \sharp 3)
A-Wn 1: 88-90; D-Dl: 89-91	chorus - tenor - vocal line	1-2, 1	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, F \sharp 4 [x4]), m. 89 - eighth, six sixteenth notes (G \sharp 5, C \sharp 5, C \sharp 5, F \sharp 5 [x4], m. 90 - two eighth notes (G \sharp 4, D \sharp 4); D-Dl: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (E \sharp 4), m. 90 - eighth, six sixteenth notes (D \sharp 5), m. 91 - two eighth notes (D \sharp 5)
A-Wn 1: 88-89; D-Dl: 89-90	chorus - bass - vocal line	1-2	A-Wn 1: m. 88 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, D \sharp 4 [x4]), m. 89 - eighth, six sixteenth notes (G \sharp 3, G \sharp 3, G \sharp 3, F \sharp 5 [x4]; D-Dl: same rhythmic figure as A-Wn 1, different notes, m. 89 - eighth rest, sixteenth rest, five sixteenth notes (A \sharp 4, G \sharp 4 [x4]), m. 90 - eighth, six sixteenth notes (F \sharp 3)
A-Wn 1: 89; D-Dl: 90	chorus - alto - vocal line	1	A-Wn 1: eighth+sixteenth+sixteenth-note rhythmic figure on B \sharp 5; D-Dl: eighth+sixteenth+sixteenth-note rhythmic figure on A \sharp 5
A-Wn 1: 90; D-Dl: 91	vln I, II	1	A-Wn 1: four repeated sixteenth notes, double stops, vln I: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, E \sharp 5, last two marked staccato, vln II: G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, G \sharp 5/B \sharp 5, C \sharp 5; D-Dl: four arpeggiated sixteenth notes, first two slurred, second two marked staccato, vln I: B \sharp 5, D \sharp 5, G \sharp 5, E \sharp 5, vln II: B \sharp 5, G \sharp 4, B \sharp 5, C \sharp 5
A-Wn 1: 90; D-Dl: 91	bc	1-2	A-Wn 1: repeated sixteenth notes (G \sharp 3, D \sharp 3); D-Dl: eighth note, eighth rest pattern (F \sharp 3, D \sharp 3)
A-Wn 1: 91; D-Dl: 92	horn II	1	A-Wn 1: final sixteenth note on beat 1 is C \sharp 5; D-Dl: final sixteenth note on beat 1 is C \sharp 5
A-Wn 1: 93; D-Dl: 94	vln II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking

A-Wn 1: 98; D-Dl: 99	horn I, II, vln I, II, bc	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
A-Wn 1: 99; D-Dl: 100	vln I, II, bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
A-Wn 1: 105; D-Dl: 106	vln I, II	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
A-Wn 1: 121; D-Dl: 122	horn I, II, bsn	2	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked staccato
A-Wn 1: 125; D-Dl: 126	bsn	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure, no dynamic marking; D-Dl: eighth note+eighth rest+sixteenth-note rhythmic figure (same pitches as A-Wn 1), fortissimo dynamic marking
A-Wn 1: 142; D-Dl: 143	chorus - tenor - vocal line	2	A-Wn 1: four sixteenth notes, G4, G4, F#4, F#4; D-Dl: four sixteenth notes, D4
A-Wn 1: 143; D-Dl: 144	vln II, vla	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
A-Wn 1: 143; D-Dl: 144	bsn, vla	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 143; D-Dl: 144	Belinda/Albi na, Bellarosa, Giacinto/Ar midoro - vocal line	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking

A-Wn 1: 143; D-Dl: 144	bc	2	A-Wn 1: no articulation marking; D-Dl: sixteenth notes marked staccato
A-Wn 1: 144-45; D- Dl: 145-46	horn I, II, ob I, II	1-2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
A-Wn 1: 147; D-Dl: 148	bsn	2	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
A-Wn 1: 147; D-Dl: 148	vln II, vla	2	A-Wn 1: sixteenth notes marked staccato, forte dynamic marking; D-Dl: no articulation marking, no dynamic marking
A-Wn 1: 150; D-Dl: 151	bsn	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
A-Wn 1: 154; D-Dl: 155	vln II	1	A-Wn 1: single note, D \sharp 4; D-Dl: divisi, D \sharp 5/D \sharp 4
A-Wn 1: 155; D-Dl: 156	bsn	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
A-Wn 1: 156; D-Dl: 157	bsn	1	A-Wn 1: eighth note sixteenth rest, sixteenth note (D \sharp 3, D \sharp 4); D-Dl: dotted eighth note, sixteenth note (D \sharp 3, D \sharp 4)
A-Wn 1: 159; D-Dl: 160	bsn	2	A-Wn 1: four sixteenth notes on A \sharp 3; D-Dl: four sixteenth notes on A \sharp 4
A-Wn 1: 164-65; D- Dl: 165-66	bsn	2-1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking

A-Wn 1: 164-65; D- Dl: 165-66	horn I, II	1-2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking
No. 62, Act III, Scene I, Recitative: <i>Che vi par</i> (Albina, Belinda)			
9	Belinda - vocal line	1	A-Wn 1: eighth note, E \flat 5; D-Dl: eighth note, E \sharp 5
11	Belinda - vocal line	1-2	A-Wn 1: quarter note, D \flat 5, eighth note, B \flat 5; D-Dl: quarter note, D \sharp 5, eighth note, B \sharp 5
11	bc	3-4	A-Wn 1: whole note on beat 3 (too many beats in measure); D-Dl: half note on beat 3 (correct number of beats)
13	Belinda - vocal line	3-4	A-Wn 1: B \flat 5; D-Dl: B \sharp 5
No. 63, Act III, Scene II, Recitative: <i>Alla piazza, alla piazza, allo steccato</i> (Albina, Belinda, Saracca)			
	all - vocal line		A-Wn 1: cut time signature (mistake); D-Dl: common time signature
PRESENT IN A-Wn 1, MISSING FROM D-DL: No. 64, Act III, Scene -, Aria: <i>Vada, vada il trombettiere</i> (Saracca)			
n/a			
A-Wn 1: No. 65; D-Dl: No. 64, Act III, Scene III, Recitative: <i>Avrei piacere, che nello steccato</i> (Albina, Belinda)			
19-21	Belinda - text	1-4	A-Wn 1: “Dubito, ch'a ciò far vi sia l'intoppo perché la libertà piace troppo.”; D-Dl: “Ed io vorrei, più tosto che costei, per grazia se ne andasse alla malora.”
26	Albina - vocal line	2-4	A-Wn 1: beat 2 - eighth note (B \sharp 5), sixteenth note (A \sharp 5), sixteenth note (G \sharp 5), beat 3 - quarter note (C \sharp 5), beat 4 - quarter note (C \sharp 5); D-Dl: beat 2 - eighth rest, sixteenth note

			(G \sharp 4), sixteenth note (A \sharp 5), beat 3 - eighth note (B \sharp 5), eighth note (G \sharp 4), beat 4 - two eighth notes (C \sharp 5)
A-Wn 1: No. 66; D-Dl: No. 65, Act III, Scene III, Aria: Dolce rimedio al core (Albina)			
			Difference in instrumentation: A-Wn 1: 2 ob, 2 vl, 2 vla, bsn, vlc solo, bc; D-Dl: 2 fl, 2 vl, vla, bsn, vlc solo, bc (fl replaces ob)
1	vlc	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure slurred; D-Dl: no articulation marking
5	vln II	1	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking over sixteenth notes
6	bsn, bc	1-3	A-Wn 1: no articulation marking; D-Dl: slur from half note on beats 1 and 2 to eighth note on first half of beat 3
12	bc	1-3	A-Wn 1: no articulation marking; D-Dl: slur over entire measure
13, 14	vln I	1	A-Wn 1: sixteenth notes slurred; D-Dl: no articulation marking over sixteenth notes
18	bc	2-3	A-Wn 1: slur over beats 2 and 3; D-Dl: no articulation marking
21-22	vla	1-3	A-Wn 1: crescendo dynamic marking on mm. 21-22, piano dynamic marking on the eighth note on the second half of beat 1 in m. 22; D-Dl: no dynamic marking
24	vln II	1-3	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
25-16	vla	1-3	A-Wn 1: crescendo dynamic marking on mm. 25-26, piano dynamic marking on the eighth note on the second half of beat 3 in m. 26; D-Dl: no dynamic marking
28	vla	3	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
33	vln I	1-2	A-Wn 1: no articulation marking; D-Dl: slur from dotted quarter note on beat 1 to sixteenth notes on beat 2
34	vln II	1	A-Wn 1: no dynamic marking; D-Dl: slur from dotted eighth to sixteenth note on beat 1
35	vln I	1-2	A-Wn 1: slur from dotted eighth to sixteenth note on beat 1, no connection to beat 2; D-Dl: slur from sixteenth note on beat 1 to the first eighth note on beat 2
36	vln I	1-3	A-Wn 1: no articulation marking; D-Dl: slur over entire measure
36	vla	3	A-Wn 1: sixteenth notes marked staccato; D-Dl: sixteenth notes marked portato

40	vln I	2	A-Wn 1: no articulation marking over the sixteenth notes on the second half of beat 2; D-Dl: sixteenth notes on the second half of beat 2 marked as slurred
40	vln II	2-3	A-Wn 1: no articulation marking over the sixteenth notes on beats 2 and 3; D-Dl: sixteenth notes on beats 2 and 3 slurred in groups of two
41	ob II/fl II	2-3	A-Wn 1: eighth notes marked portato; D-Dl: no articulation marking
42	vla	1	A-Wn 1: pianissimo dynamic marking; D-Dl: no dynamic marking
47-49	Albina - text	4, 1-3, 1-2	A-Wn 1: "l'antico discacciar"; D-Dl: "le pene fa scordar"
49	bc	3	A-Wn 1: sixteenth notes marked staccato; D-Dl: sixteenth notes marked portato
51-52	vln I, II, vla	3, 1	A-Wn 1: piano dynamic marking on beat 3 of m. 51; D-Dl: piano dynamic marking on beat 1 of m. 52
51-53	Albina - text	4, 1-3, 1	Difference in text: A-Wn 1: "l'antico fa scordar"; D-Dl: "le pene fa scordar"
53	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
54	ob II/fl II	2-3	A-Wn 1: quarter notes marked portato; D-Dl: no articulation marking
62-63	vla	1-3	A-Wn 1: crescendo dynamic marking on mm. 62-63, piano dynamic marking on the eighth note on the second half of beat 3 in m. 63; D-Dl: no dynamic marking
67	bsn	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
69	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
71	vln I, II	1	A-Wn 1: dotted eighth+sixteenth-note rhythmic figure slurred; D-Dl: no articulation marking
71	vla	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
73	vla	3	A-Wn 1: no dynamic marking; D-Dl: sixteenth notes marked portato
75	vlc	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
76	vln I	1-2	A-Wn 1: slur over beats 1 and 2; D-Dl: no articulation marking
76	vlc	1-3	A-Wn 1: slur over entire measure; D-Dl: slur over beats 1 and 2 only
A-Wn 1: No. 67; D-Dl: No. 66, Act III, Scene IV, Recitative: Io più volte ho provato (Belinda)			
n/a			

A-Wn 1: No 68; D-Dl: No. 67, Act III, Scene V, Recitative: Bravo, me ne consolo (Bellarosa, Armidoro, Pignone)			
16	bc	3-4	A-Wn 1: whole note on beats 3 and 4, too many beats in the measure; D-Dl: half note on beats 3 and 4, correct number of beats in the measure
PRESENT IN A-Wn 1, MISSING FROM D-DL: No. 69, Act III, Scene -, Aria: Pien d'ardir costante e forte (Armidoro)			
n/a			
A-Wn 1: No. 70; D-Dl: No. 68, Act III, Scene VI, Recitative: E voi signor Pignone (Bellarosa, Pignone)			
17	Pignone - text	1	A-Wn 1: “scritto”; D-Dl: “scrito”
A-Wn 1: No. 71; D-Dl: No. 69, Act III, Scene VII, Recitative: Oh questo è pazzo vero (Bellarosa)			
n/a			
A-Wn 1: No. 72; D-Dl: No. 70, Act III, Scene VII, Cavatina: Alla pugna (Giacinto)			
7	vln I, II	2	A-Wn 1: sixteenth notes marked three slurred, three staccato; D-Dl: all sixteenth notes marked staccato
12	vln II	1	A-Wn 1: eighth+sixteenth+thirty-second-note rhythmic figure, sixteenth note missing the dot, too few beats in the measure; D-Dl: dot is present after sixteenth note in eighth+dotted sixteenth+thirty-second-note rhythmic figure, correct number of beats in measure
13	vln II	2	A-Wn 1: two sixteenth notes on second half of beat 2; D-Dl: dotted sixteenth+thirty-second-note figure on second half of beat 2
20	vla, bc	1-2	A-Wn 1: final three eighth notes in measure marked staccato; D-Dl: no articulation marking
A-Wn 1: No. 73; D-Dl: No. 71, Act III, Scene VII, Recitative: Siete dunque disposto (Bellarosa, Giacinto)			
14	Bellarosa - text	3	A-Wn 1: “chietto”; D-Dl: “schietto”

A-Wn 1: No. 74; D-Dl: No. 72, Act III, Scene VII, Duetto: Ho nel core un non so che (Bellarosa, Giacinto)			
2	bc	2	A-Wn 1: no articulation marking; D-Dl: eighth note marked staccato
4	vla	1	A-Wn 1: thirty-second notes slurred in two groups of four; D-Dl: all eight thirty second notes slurred together as one group
5	vla, bc	2	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
6	bc	1-2	A-Wn 1: sixteenth notes on beat 1 and eighth note on beat 2 marked staccato; D-Dl: no articulation marking
7	bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
8	vln II	1-2	A-Wn 1: first eighth note of measure marked staccato, last eighth note of measure has no articulation marking; D-Dl: no articulation marking on first eighth note of measure, last eighth note of measure marked staccato
8	vla	1-2	A-Wn 1: mezzoforte dynamic marking on second half of beat 1, piano dynamic marking on beat 2; D-Dl: no dynamic markings in measure
13-14	vla	1-2	A-Wn 1: sixteenth notes marked portato; D-Dl: sixteenth notes marked staccato
15	vla	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes on beat 1 marked portato
15	Giacinto - vocal line	2	A-Wn 1: two eighth notes on beat 2; D-Dl: dotted eighth+sixteenth-note rhythmic figure on beat 2
16	vln II, vla	2	A-Wn 1: forte dynamic marking on the last eighth note of the measure; D-Dl: no dynamic marking
17	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
18	vla	1-2	A-Wn 1: all sixteenth notes on beat 1 slurred as a single group; D-Dl: sixteenth notes slurred in two groups of four
19	bc	1	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
20	vla	1	A-Wn 1: mezzoforte dynamic marking; D-Dl: no dynamic marking
20	vln II	2	A-Wn 1: no articulation marking on eighth note on first half of beat 2; D-Dl: eighth note on first half of beat 2 marked staccato
21	vln II	2	A-Wn 1: no articulation marking; D-Dl: eighth notes marked staccato

22	Bellarosa - vocal line	1	A-Wn 1: eighth note marked staccato; D-Dl: no articulation marking
22	vln I	1-2	A-Wn 1: sixteenth notes on second half of beat 1 and eighth note on first half of beat 2 marked staccato; D-Dl: no articulation marking
22	bc	1-2	A-Wn 1: slur from sixteenth notes on second half of beat 1 to quarter note on beat 2 (staccato markings over sixteenth notes visible under slur marking); D-Dl: sixteenth notes on second half of beat 1 marked staccato, no slur
22	vln II	2	A-Wn 1: eighth note on first half of beat 2 marked staccato; D-Dl: no articulation marking
22	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
27-28	vln II, vla	1-2	A-Wn 1: portato articulation markings cover entire measure as one group; D-Dl: sixteenth notes separated into two groups by portato articulation markings
29	vln II	1	A-Wn 1: eighth notes marked portato; D-Dl: eighth notes marked staccato
29	vla	1	A-Wn 1: no articulation marking; D-Dl: eighth notes marked staccato
35	vln I, II	1	A-Wn 1: slur over first two sixteenth notes of measure; D-Dl: no articulation marking
45-46	bsn	1-2	A-Wn 1: crescendo dynamic marking in mm. 45 and 46, forte dynamic marking on beat 2 of m. 46; D-Dl: no dynamic markings
46	vla	2	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
49	vln I, II	1-2	A-Wn 1: staccato markings on all sixteenth notes in measure; D-Dl: staccato markings on second half of beat 2 only, no articulation marking on preceding eighth notes
50	vln II, vla	1-2	A-Wn 1: tie from sixteenth note on second half of beat 1 to first sixteenth note of beat 2; D-Dl: no tie
54	ob I, II	1-2	A-Wn 1: no articulation marking on sixteenth notes; D-Dl: sixteenth notes marked staccato
54	bsn, bc	1	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking on sixteenth notes
55	vln II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
60	ob I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking

60	vln II	1-2	A-Wn 1: no articulation marking on thirty-second notes on second half of beat 1 and sixteenth notes on beat 2; D-Dl: all notes in measure marked staccato
60	ob I	2	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking on sixteenth notes
63	vln II	1	A-Wn 1: slur from dotted sixteenth to thirty-second note on beat 1; D-Dl: no articulation marking
63	vla	1-2	A-Wn 1: eighth notes slurred; D-Dl: no articulation marking
65	Bellarosa - vocal line	1	A-Wn 1: fermata over first eighth note of measure; D-Dl: no fermata
67	ob II	2	A-Wn 1: no articulation marking on sixteenth notes; D-Dl: sixteenth notes marked staccato
68-74	all	1-2	D-Dl: Additional section (7 mm.) included after m. 67 (phrase extension begins at start of fourth gathering.)
D-Dl: 68-69	all		Two measures appear in D-Dl that do not correspond to the sequence in A-Wn 1. The correspondence of the two sources resumes in D-Dl m. 71. From this point forward, the numeration of measures in the two sources no longer corresponds, and will be noted as such in this collation.
A-Wn 1: 68; D-Dl: 70	vln II	1	A-Wn 1: staccato articulation marking; D-Dl: no articulation marking
A-Wn 1: 68; D-Dl: 70	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 69; D-Dl: 71	vln I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 70; D-Dl: 72	vln I	2-3	A-Wn 1: slur over quarter note on beat 2 and sixteenth notes on beat 3, additional slur on sixteenth notes on beat 3 as a group of 4; D-Dl: slur on sixteenth notes only

A-Wn 1: 70; D-Dl: 72	bsn	3	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 76; D-Dl: 78	vln I	1	A-Wn 1: first eighth note of measure marked staccato; D-Dl: no articulation marking on first eighth note of measure
A-Wn 1: 77; D-Dl: 79	ob I	1	A-Wn 1: first two sixteenth notes marked with a slur and staccato markings, placed over the slur; D-Dl: sixteenth notes marked staccato
A-Wn 1: 77; D-Dl: 79	ob II	1	A-Wn 1: no articulation marking on first two sixteenth notes of measure; D-Dl: first two sixteenth notes marked staccato
A-Wn 1: 79; D-Dl: 81	ob II	1	A-Wn 1: first two sixteenth notes of measure marked staccato; D-Dl: no articulation marking on first two sixteenth notes of measure
A-Wn 1: 79; D-Dl: 81	vln I	1	A-Wn 1: thirty-second notes on beat 1 slurred; D-Dl: no slur on thirty-second notes
A-Wn 1: 84; D-Dl: 86	vln I , II	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
A-Wn 1: 85; D-Dl: 87	vla	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 86; D-Dl: 88	Bellarosa - vocal line	1-2	A-Wn 1: slur from dotted eighth note on beat 1 to sixteenth note on beat 2; D-Dl: no articulation marking
A-Wn 1: 86; D-Dl: 88	Giacinto - vocal line	1-2	A-Wn 1: no articulation marking; D-Dl: slur from dotted eighth note on beat 1 to sixteenth note on beat 2

A-Wn 1: 87; D-Dl: 89	bc	1	A-Wn 1: fortepiano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 93; D-Dl: 95	ob I	1-3	A-Wn 1: slur over entire measure; D-Dl: only sixteenth notes on beat 3 slurred
A-Wn 1: 94; D-Dl: 96	ob I	1-3	A-Wn 1: slur from quarter note on beats 1 and 2 to eighth note on beat 3; D-Dl: no articulation marking
A-Wn 1: 95; D-Dl: 97	vln I	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
A-Wn 1: 100-01; D- Dl: 102-03	vln II	1-3	A-Wn 1: slur over entirety of mm. 100 and 101; D-Dl: slur over m. 103 only
A-Wn 1: 104; D-Dl: 106	vln II	1, 3	A-Wn 1: beat 1 marked forte, beat 3 marked piano; D-Dl: no dynamic markings
A-Wn 1: 105; D-Dl: 107	vln II	2	A-Wn 1: sixteenth note on the second half of beat 2 marked staccato; D-Dl: no staccato marking, sixteenth note slurred in a group with two sixteenth notes on beat 3
A-Wn 1: 105; D-Dl: 107	Giacinto - vocal line	1-3	A-Wn 1: sixteenth note on the second half of beat 2 slurred with sixteenth note on first half of beat 3; D-Dl: no articulation marking in measure, measure has too many beats (two sixteenths, one eighth, three sixteenths, third note of measure should be a sixteenth note, as in A-Wn 1)
A-Wn 1: 108; D-Dl: 110	vln I	2	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking

A-Wn 1: 108; D-Dl: 110	vln II	1-2	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on second half of beat 2; D-Dl: no dynamic markings
A-Wn 1: 110-11; D- Dl: 112-13	vln I	1	A-Wn 1: sixteenth notes marked portato; D-Dl: sixteenth notes slurred
A-Wn 1: 111; D-Dl: 113	vln II	1	A-Wn 1: sixteenth notes marked portato; D-Dl: sixteenth notes slurred
A-Wn 1: 113; D-Dl: 115	vln II	1	A-Wn 1: first sixteenth note of measure is D5; D-Dl: first sixteenth note of measure is F-sharp ⁵
A-Wn 1: 117; D-Dl: 119	Giacinto - vocal line	1	A-Wn 1: quarter note, A4; D-Dl: quarter note, B4
A-Wn 1: 117; D-Dl: 119	vln II	2-3	A-Wn 1: last three sixteenth notes of measure marked staccato; D-Dl: no articulation marking
A-Wn 1: 119; D-Dl: 121	vln II	1-3	A-Wn 1: sixteenth notes marked staccato; D-Dl: no articulation marking on sixteenth notes
A-Wn 1: No. 75; D-Dl: No. 73, Act III, “Scena Ultima”, Chorus: Il famoso, il gran Saracca (Chorus [SATB])			
			Score order: A-Wn 1: timpani appears under viola and above chorus; D-Dl: timpani appears between trumpets and horns
	all		A-Wn 1: tempo marking is “Allegro”; D-Dl: tempo marking is “Maestoso”
1	vln I, II	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
14, 16, 28, 30	chorus - all - text	1-3	A-Wn 1: “premio”; D-Dl: “prova”

23	vln I, II	4-6	A-Wn 1: eighth notes marked staccato; D-Dl: no articulation marking
25	vln I	1-2	A-Wn 1: lower note of double stop is F \sharp 4; D-Dl: lower note of double stop is G \sharp 4
A-Wn 1: No. 76; D-Dl: No. 74, Act III, “Scena Ultima”, Recitative: Venga alfin Bellarosa, e qui mi veda (Pignone, Saracca)			
2-3	Saracca - text	4-1	A-Wn 1: “del suo”; D-Dl: “dal mio”
4-5	Saracca - text	1-4, 1	A-Wn 1: “stendergli un promontorio ai piè incarnato”; D-Dl: “stendergli al piè un esercito sventrato” - stendergli in both sources, D-Dl matches A-Wst in the rest of the line
8	Saracca - vocal line	4	A-Wn 1: final note in measure is F \sharp 3; D-Dl: final note in measure is F \sharp 3
22	bc	2-4	A-Wn 1: figured bass notation under quarter and half notes in final measure; D-Dl: no figured bass notation
A-Wn 1: No. 77; D-Dl: No. 75, Act III, “Scena Ultima”, Accompanied Recitative: Aiutami Cupido (Bellarosa, Pignone)			
			Score order: A-Wn 1: timpani appears under viola and above voice; D-Dl: timpani appears between trumpets and horns
1	stage directions	1	A-Wn 1: stage direction, “Pignone combatte con Sarac.”; D-Dl: no stage direction
6	timpani	1	A-Wn 1: fermata over whole rest; D-Dl: no fermata
A-Wn 1: No. 78; D-Dl: No. 76, Act III, “Scena Ultima”, Recitative: Di questa giostra il premio (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
22	Bellarosa - vocal line	3, 4	A-Wn 1: B \flat 5 on quarter note on beat 3 and eighth note on second half of beat 4; D-Dl: B \flat 5 on quarter note on beat 3 and eighth note on second half of beat 4
44	voice and bc	1-4	A-Wn 1: voice - beat 1: 2 eighth notes, beat 2: eighth rest, beat 3: quarter rest, beat 4: eighth rest, eighth note (not enough beats in measure), bc - beats 1 and 2: half note, beats 3 and 4: half note; D-Dl: only two beats in measure: voice - beat 1: two eighth notes, beat 2: eighth rest, eighth note, bc - beats 1 and 2: half note (pitches the same in both A-Wn 1 and D-Dl)

A-Wn 1: No. 79; D-Dl: No. 77, Act III, Finale, Ensemble: Bravi! Bravi! è meglio pace (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
1-113	fl I, II, ob I, II, horn I, II, tr I, II		Parts separated from the full score
1	ob I, II, horn I, II	1	A-Wn 1: forte piano dynamic marking; D-Dl: no dynamic marking
1	vla	1-4	A-Wn 1: no articulation marking; D-Dl: slur between two half notes
3-15, 48-60	chorus - all - text	4, 1-4	A-Wn 1: “se giostrar vorrebe poi, io farete fra di voi, col amarvi a chi più può, col amarvi a chi più può”; D-Dl: “Alle nozze andremo poi, e godremo ancora noi, dell’amor che vi annodò”
8, 9	vla	2-4	A-Wn 1: m. 8 - three quarter notes, A♯4, m. 9 - three quarter notes, B♭4; D-Dl: m. 8 - three quarter notes, A♯5, m. 9 - three quarter notes, B♭5
8-14	vla	2-4	A-Wn 1: no articulation marking; D-Dl: portato marking
8-13	vla	1-2	A-Wn 1: forte piano dynamic marking; D-Dl: no dynamic marking
10	vln I	4	A-Wn 1: quarter note, B♭5; D-Dl: quarter note, C♯5
12	vln I	3-4	A-Wn 1: four eighth notes, D♯5, E♯5, F♯5, G♯5; D-Dl: two quarter notes, C♯5, C♯5
12	chorus - tenor - text	3-4	A-Wn 1: half note, C♯4; D-Dl: four eighth notes, C♯4, D♯4, E♯4, F♯4
12, 13	vla	2-4	A-Wn 1: m. 8 - three quarter notes, A♯4, m. 9 - three quarter notes, B♭4; D-Dl: m. 8 - three quarter notes, A♯5, m. 9 - three quarter notes, B♭5
13	chorus - bass - vocal line	4	A-Wn 1: quarter note, B♭4; D-Dl: quarter note, A♯4
14	vla	1	A-Wn 1: forte dynamic marking; D-Dl: no dynamic marking
15	vla	1, 4	A-Wn 1: forte dynamic marking on beat 1, piano dynamic marking on beat 4; D-Dl: no dynamic marking on beat 1, forte dynamic marking on beat 4

14-15	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes C \sharp 4, C \sharp 4, A \sharp 4 (notes have been erased that match D-DI); D-DI: A \sharp 4, G \sharp 3, F \sharp 3
15	bsn, bc	4	A-Wn 1: no dynamic marking; D-DI: forte dynamic marking
15-16	fl I, II, ob I, II	3-4, 1-4	A-Wn 1: eighth notes marked staccato; D-DI: no articulation marking
19, 24	vln II, Belinda	2-3	A-Wn 1: half note, B \flat 5; D-DI: half note, B-natural5
19, 24	vla, Armidoro - vocal line	4	A-Wn 1: quarter note, B \flat 4; D-DI: quarter note, B \sharp 4
20	bsn, bc	4	A-Wn 1: fortissimo dynamic marking; D-DI: no dynamic marking
20-21	vla	4-1	A-Wn 1: no articulation marking; D-DI: slur from beat 4 of m. 20 to beat 1 of m. 21
21	vln II	3-4	A-Wn 1: no articulation marking; D-DI: eighth notes marked staccato
22	vla	1	A-Wn 1: no dynamic marking; D-DI: piano dynamic marking
27	vln II, Armidoro - vocal line	1-2	A-Wn 1: dotted quarter note, B \flat 4; D-DI: dotted quarter note, B \sharp 4
29	Armidoro - vocal line	1-2	A-Wn 1: half note, B \flat 4; D-DI: half note, B \sharp 4
30	Belinda - vocal line	1-3	A-Wn 1: dotted half note, B \flat 5; D-DI: dotted half note, B \sharp 5
31	vln I, II	1-4	A-Wn 1: beat 1 - quarter note, beat 2-3 - half note, beat 4 - two eighth notes, slurred; D-DI: beats 1-3 - dotted half note, beat 4 - two eighth notes, no articulation marking (pitches match in both sources)
31	Saracca - vocal line	1-3	A-Wn 1: slur over beats 1-3; D-DI: slur over beats 1 and 2 only
32	vln I	1-4	A-Wn 1: dotted quarter note (E \sharp 5), eighth note (F \sharp 5), dotted quarter note (D \sharp 5), eighth note (E \sharp 5); D-DI: half note (E \sharp 5), half note (D \sharp 5)

32	Belinda - vocal line	3-4	A-Wn 1: half note, B \flat 5; D-Dl: half note, B \sharp 5
34	Belinda - vocal line	1	A-Wn 1: quarter note, B \flat 5; D-Dl: quarter note, B \sharp 5
35	vla	1-2	A-Wn 1: no articulation marking; D-Dl: second, third, and fourth eighth notes in measure marked staccato
36	vln II	1-3	A-Wn 1 eighth notes marked staccato; D-Dl: eighth notes slurred in groups of two
37	vln II	2	A-Wn 1: no articulation marking; D-Dl: eighth notes slurred
37	bsn, bc	3-4	A-Wn 1: eighth notes slurred in a group of four; D-Dl: no articulation marking
39	Belinda, Albina - vocal line	1-3	A-Wn 1: slur over beats 1-3; D-Dl: slur over beats 1 and 2 only
42	vln I, II, Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca - vocal line, bsn, bc	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
44	Armidoro, Giacinto - vocal line	3-4	A-Wn 1: half note, B \flat 4; D-Dl: half note, B \sharp 4
53-55	vla	1-2	A-Wn 1: fortetpiano dynamic marking; D-Dl: no dynamic marking
53	bsn, bc	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking

54	chorus - soprano - vocal line	1-2	A-Wn 1: slur over beats 1-3; D-Dl: no articulation marking
55	tr I, II	1	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
56-59	bsn, bc	2-4	A-Wn 1: quarter notes marked portato; D-Dl: no articulation marking
57	chorus - soprano - vocal line	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
57	chorus - tenor - vocal line	1-4	A-Wn 1: dotted half note (C \sharp 4), quarter note (C \sharp 4); D-Dl: half note (C \sharp 4), tied to eighth note (C \sharp 4), eighth note (D \sharp 4), eighth note (E \sharp 4), eighth note (F \sharp 4)
58	chorus - soprano - vocal line	1-4	A-Wn 1: slur from beats 1-3; D-Dl: slur from beats 2-4
58	chorus - tenor - vocal line	1-4	A-Wn 1: four quarter notes, B \flat 4, D \sharp 4, F \sharp 4, D \sharp 4, beats 1 and 2 slurred; D-Dl: four quarter notes, D \sharp 4, F \sharp 4, F \sharp 4, B \flat 4, beats 1 and 2 slurred
59-60	chorus - tenor - vocal line	1-4, 1-2	A-Wn 1: three half notes, C \sharp 4, C \sharp 4, A \sharp 4; D-Dl: three half notes, A \sharp 4, G \sharp 3, F \sharp 3
59	vla	2	A-Wn 1: no dynamic marking; D-Dl: piano dynamic marking
60	vln I, II	3	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
61	vln I	3-4	A-Wn 1: no articulation marking; D-Dl: eighth notes on beats 3-4 marked staccato
61-62	vln I, II	1-4	A-Wn 1: indication that vln II should play the same part as vln I; D-Dl: independent part for vln II
65-68	vla	3-4, 1-4	A-Wn 1: dynamic markings match those included in vln I and II parts; D-Dl: no dynamic markings
69	vla	3-4	A-Wn 1: piano dynamic marking; D-Dl: no dynamic marking
70	vln II	2-4	A-Wn 1: no articulation marking; D-Dl: beats 2-4 slurred

72	Albina - vocal line	3	A-Wn 1: forte piano dynamic marking; D-Dl: no dynamic marking
73-75	horn II	4-1	A-Wn 1: whole note in m. 73 tied to whole note in m. 74; D-Dl: no articulation marking
74	bsn, bc	1-4	Inverted octaves: A-Wn 1: four quarter notes, B \flat 4, B \flat 3, B \flat 4, B \flat 4; D-Dl: four quarter notes, B \flat 3, B \flat 4, B \flat 3, B \flat 3
75	vln I	1, 2	A-Wn 1: double stops on the quarter note on beat 1 and the eighth note on the first half of beat 2 (D \sharp 5/F \sharp 4, C \sharp 5/F \sharp 4); D-Dl: single notes on the quarter note on beat 1 and the eighth note on the first half of beat 2 (D \sharp 5, C \sharp 5)
76	bsn, bc	1	Inverted octaves: A-Wn 1: quarter notes, B-flat4; D-Dl: quarter notes, B-flat3
77	Pignone - vocal line, bsn, bc	1-4	A-Wn 1: four quarter notes, E \sharp 3; D-Dl: four quarter notes, E \flat 3
78	vla	2	A-Wn 1: D \sharp 4; D-Dl: E \sharp 4
82	vln I	1	A-Wn 1: no articulation marking; D-Dl: sixteenth notes on beat 1 slurred
84	vln II	1-2	A-Wn 1: half note, F \sharp 4; D-Dl: indication that vln II should play same part as vln I (beat 1 - two sixteenth notes (D \sharp 5, C \sharp 5), eighth note (B \flat 5), beat 2 - quarter note (B \flat 5))
98-99	Belinda - vocal line	1-4	Independent parts - A-Wn 1: m. 98 - four quarter notes, F \sharp 4, D \sharp 5, B \flat 5, G \sharp 4, m. 99 - two half notes, F \sharp 4, E \sharp 4; D-Dl: indication that Belinda should sing the same part as Bellarosa and Albina, m. 98 - four quarter notes, D \sharp 5, F \sharp 5, D \sharp 5, B \flat 5, m. 99 - two half notes, G \sharp 4, A \sharp 4
98-100	Armidoro, Giacinto - vocal line	1-4, 1-2	Independent parts - A-Wn 1: m. 98 - half note, B \flat 4, two quarter notes, F \sharp 4, D \sharp 4, m. 99 - two half notes, C \sharp 4, C \sharp 4, m. 100, beats 1-2 - half note, A \sharp 4; D-Dl: m. 98 - four quarter notes, B \flat 4, D \sharp 4, B \flat 4, G \sharp 3, m. 99 - two half notes, F \sharp 3, E \sharp 3, m. 100, beats 1-2 - half note, F \sharp 3
99	vln II	2-4	A-Wn 1: quarter notes marked staccato; D-Dl: quarter notes marked portato
100	horn I, II	3	A-Wn 1: forte piano dynamic marking; D-Dl: no dynamic marking
100	vln I	1	A-Wn 1: no dynamic marking; D-Dl: forte dynamic marking
100	vla	1	A-Wn 1: fortissimo dynamic marking; D-Dl: forte dynamic marking

Appendix D: English Translation of the Printed Libretto for Salieri's *La calamita de' cuori* by Giovanni Gastone Boccherini, Giambattista Casti, and Domenico Poggi (1774) Source: Vienna, Wienbibliothek im Rathaus, Stadt- und Landesbibliothek, Musiksammlung, no. A 15036 (A-Wst)

My English translation of the printed libretto for the 1774 premiere of *La calamita de' cuori* was created from the published source held at Vienna's Bibliothek im Rathaus, shelf mark A 15036.²⁶⁹ The transcription of the Italian text in the left-side column preserves the line breaks that appear in the printed libretto. I have indicated incorrect spellings in the original Italian text by placing a [sic] after each mistake and including a corrected spelling in a footnote. Each row in the two columns below corresponds with a single page in the printed libretto. The text in the left column is formatted to preserve the poetic lines in the printed source.

Italian	English
La calamita de cuori Drama giocoso. Da rappresentarsi Ne' teatri privilegiati Di Vienna Nell'anno 1774 Presso Giusseppe Kurzbök, Stampatore orient di S.M. IMP. R. A.	The magnet of hearts Dramma giocoso To be represented In the privileged theaters Of Vienna In the year 1774 Presso Giusseppe Kurzbök, Printer orientation S.M. IMP. R. A.
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²⁶⁹ I am grateful to Federica Andrighetto for her assistance in reviewing my translation.

<p>Personaggi</p> <p>ARMIDORO, Costante.</p> <p>ALBINA, Amorosa.</p> <p>GIACINTO, Vezzoso.</p> <p>BELLAROSA, Detta calamita de' Cori.</p> <p>BELINDA, Stizzosa.</p> <p>SARACCA, Bravaccio.</p> <p>PIGNONE, Avaro.</p> <p>CORO, di Musici, e Suonatori.</p> <p>CORO, di Cavalieri e Dame.</p> <p>CORO, di Popolo.</p> <p>SERVITORI.</p> <p>A2 MU-</p>	<p>Characters</p> <p>ARMIDORO, [faithful and] constant.</p> <p>ALBINA, lover.</p> <p>GIACINTO, charmer.</p> <p>BELLAROSA, said magnet of hearts.</p> <p>BELINDA, irascible [and peevish].</p> <p>SARACCA, bully and braggart.</p> <p>PIGNONE, miser.</p> <p>CHORUS, of Musicians, and Players.</p> <p>CHORUS, of Knights and Ladies.</p> <p>CHORUS, of the People.</p> <p>SERVANTS.</p>
<p>MUTATIONI DI SCENE.</p> <p>NELL ATTO PRIMO.</p> <p>Tempio dedicato ad Amore col Simulacro di Cupido & ara accesa.</p> <p>Gabinetto.</p> <p>NELL ATTO SECONDO.</p> <p>Piazza, in cui vedesi una macchina illuminata con Suonatori e Musici. Da un lato la Casa di Bellarosa con Terrazzino praticabile.</p> <p>Camera con Lumi.</p>	<p>CHANGES OF SCENE.</p> <p>IN ACT I.</p> <p>Temple dedicated to love with the statue of Cupid & lighted altar.</p> <p>Private room.</p> <p>IN ACT II.</p> <p>A square, where we see an illuminated machine with instrumentalists and singers. On one side [of the square is] Bellarosa's house, with [a] small balcony.</p> <p>Lighted room.</p>

<p>Sala illuminata e magnificamente adornata per la Festa di Ballo.</p> <p>NELL' ATTO TERZO.</p> <p>Cortile.</p> <p>Steccato per la Giostra con logge per gli Spettatori.</p> <p>La Musica è del Signore Antonio Salieri, Virtuoso di Camera di S. M. L'Imperatore ed in attual Servizio dè Cesarei Teatri Vienna.</p> <p>AT-</p>	<p>Hall illuminated and magnificently decorated for the Ball.</p> <p>IN ACT III.</p> <p>Courtyard.</p> <p>Fenced area for the Tournament with areas for the spectators.</p> <p>The music is by Signore Antonio Salieri, Chamber musician and composer of his royal highness the Emperor and currently in the service of the Theaters of the Emperor in Vienna.</p>
<p>ATTO PRIMO.</p> <p>SCENA I.</p> <p><i>Tempio dedicato ad Amore col Simulacro di Cupido, ed ara accesa.</i></p> <p><i>ARMIDORO, GIACINTO, PIGNONE, e SARACCA.</i></p> <p>Bell'Idolo d'Amore, Che m'impiegasti²⁷⁰ il core, Dinanzi à te vengh'io A chiederti pietà. La bella e saporita</p>	<p>ACT ONE.</p> <p>SCENE I.</p> <p><i>Temple dedicated to love with the statue of Cupid, and [a] lighted altar.</i></p> <p><i>ARMIDORO, GIACINTO, PIGNIONE and SARACCA.</i></p> <p>Beautiful Idol of Love Who used my heart, I come before you To ask for mercy. The beautiful and sweet magnet of hearts</p>

²⁷⁰ 'impiegasti'.

<p>De cuori calamita²⁷¹ Ti chiede la mia fede La mia Sincerità.</p> <p>A3 <i>Arm.</i></p>	<p>Asks you for my faith My sincerity.</p>
<p>6 <i>Arm.</i> Amor, tu, che ricovri Su queste arene sconosciuta[<i>sic</i>]²⁷² ancora La bella, che innamora A me concedi di sua destra il dono; Che frà gli Amanti il più costante io sono.</p> <p><i>Pig.</i> A me fa, che si unisca Nume accorto, e Sagace Costei, che a tutti piace.</p> <p><i>Sar.</i> Eh, corponon di Bacco, Caccerò tutti in Sacco Amor me la concedi colle buone O me la prendo con un cospettone.</p> <p><i>Gia.</i> Di rustica progenie Tralcio mal educato! . . . (<i>a Sar</i>) Chi vuol rendersi grato All'idolo amoroso, Esser dee qual son'io, bello, e vezzoso.</p>	<p><i>Arm.</i> God of Love, you who shelters Those in these areas still unknown The beautiful woman who enchants To me grant the gift of her hand As I, among the lovers, am the most constant.</p> <p><i>Pig.</i> Do this for me, you discerning and sagacious God, Unite me with she who is pleasing to everyone.</p> <p><i>Sar.</i> Eh, I have not the body of Bacchus But I will drive out all the others Cupid, grant me her favor Or I'll take her, damn it.</p> <p><i>Gia.</i> Ill-bred branch of [a] rustic progeny! (<i>a Sar.</i>) He, who wishes to be favored From The God of Love has to be charming and genteel, like myself.</p>

²⁷¹ Taken together, the emphasis on in the word 'saporita' and the rhyme between 'saporita' and 'calamita' provide evidence for the argument that the *grave* accent that appears on the final 'a' of 'calamita' in some publications is erroneous.

²⁷² 'sconosciuta'.

<p><i>Pig.</i> Vedrem di Bellarosa Ove l'affetto inclina.</p> <p><i>Sar.</i> Vedrem, se l'indovina Stimando il mio valore.</p> <p><i>Arm.</i> Se apprezza il di lei cuore La Costanza, e la fede, All Amor mio non negherà mercede.</p> <p><i>Gia.</i> S'ella fa conto della leggiadria, Bellarosa senz'altro sarà mia.</p> <p>TUT-</p>	<p><i>Pig.</i> We shall see to whom Bellarosa Is inclined to give her affection.</p> <p><i>Sar.</i> We shall see if she guesses it esteeming my value.</p> <p><i>Arm.</i> If she appreciates Constancy, and faith, she will give my Love mercy.</p> <p><i>Gia.</i> If she chooses on the basis of grace, Bellarosa will certainly be mine.</p>
<p>7</p> <p>TUTTI QUATTRO.</p> <p>Bel Nume Cupido Di te già mi fido. La Donna vezzosa, La mia Bellarosa, Di altrui non sarà. La dolce gradita Gentil calamita,²⁷³ Che attratto ha il mio core, Bel Nume d'amore</p>	<p>ALL FOUR.</p> <p>Beautiful god Cupid I trust you already. The charming woman, My Bellarosa, Will belong to no other. the sweet Bellarosa Lovely magnet, That has attracted my heart, Beautiful God of Love</p>

²⁷³ The correspondence between the words 'gradita' and 'calamita' in the couplet provide further evidence that the *grave* accent on the final 'a' of 'calamita' sometimes included in the opera's title is erroneous.

Amarmi saprà. (<i>partono tutti</i>)	[she] will know [how] to love me. (<i>all leave</i>)
SCENA II	SCENA II
<i>ALBINA e BELINDA.</i>	<i>ALBINA and BELINDA.</i>
<i>Alb.</i> Udiste?	<i>Alb.</i> Did you hear?
<i>Bel.</i> Si pur troppo.	<i>Bel.</i> Yes, unfortunately.
<i>Alb.</i> Questa ignota straniera E l'idolo de Cuori.	<i>Alb.</i> This unknown foreigner is the idol of [everyone's] hearts.
<i>Bel.</i> Ella ha saputo Con arte e con lusinghe Accendere, incantar L'isola tutta Ella sola è la bella, ogn'altra è brutta.	<i>Bel.</i> She has been able, With art and with flattery To turn, enchant the entire island. She alone is beautiful, and every other woman is ugly.
<i>Alb.</i> E Armidoro, che tanto Mi amò, fido, e costante, Della Straniera è divenuto amante	<i>Alb.</i> And Armidoro, the one that so much Has loved me, trusted, and constant, He has become a lover of the foreigner.
<i>Bel.</i> E il traditor Saracca, Che'era il piu fido degli amanti miei, Mi lascia, & m'abbandona per colei.	<i>Bel.</i> And the traitor Saracca, Who was the most faithful of my lovers, Leaves me, and abandons me for her sake.
A 4 <i>Alb.</i>	
8	
<i>Alb.</i> Noi soffriremo il torto	<i>Alb.</i> Must we suffer this insult

<p>Senza farne vendetta?</p> <p><i>Bel.</i> Di noi quella fraschetta Riderà impunemente?</p> <p><i>Alb.</i> Il nostro sdegno Ecciti à vendicarsi Tant'altre, come noi femmine offese;</p> <p><i>Bel.</i> Rivoltiam contro lei tutto il paese. Io farò la mia parte; E s'altr' arme non ho, che mi distingua; Posso vantar mi, che sto ben di lingua. Questa del sesso nostro Arme che morde, e pugne, Come del gatto l'unge, Come nel cane i denti, Pose natura in me. Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabbioso, Gatto di furia pieno, E compassion non v'è.</p> <p>SCENA III</p> <p><i>ALBINA, Sola.</i></p> <p>Dura cosa è L'amore, quando si prova In amor crudeltà. Comprendo adesso</p>	<p>Without taking some revenge?</p> <p><i>Bel.</i> Will that frivolous girl laugh at us with impunity?</p> <p><i>Alb.</i> Will our outrage excite a vengeance To many other offended women, like us;</p> <p><i>Bel.</i> Let's turn the entire town against her. I will do my part; And if I have no other weapons that distinguish me, I can boast, that I'm a good chatterer. This is the mark of our sex A weapon that bites, and scratches, As the cat's claws, As the dog's teeth Has been placed in my by nature. With those who try to take away from me the tasty bite, I will be a rabid dog, A cat full of fury, And there will be no compassion.</p> <p>SCENA III</p> <p><i>ALBINA, solo.</i></p> <p>Love is a hard thing, when you try cruelty in love. I understand now</p>
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Quella felicità che mal conobbi	that fickle happiness that I badly knew
Cor-	
9	
<p>Corrisposta, e servita, E son del mio rigor quasi pentita. Armidoro mi amava, Languiva, e sospirava; ed io solea Dei sospiri suoi prendermi gioco. Sdegnato poco à poco Spense con nuovo foco il primo ardore, Ed io tardi per lui piango d'amore. Ma la cagion funesta Del mio duol, del mio pianto, è quella indegna. Sdegno, ed amor m'insegna Che Solo a me s'aspetta Procurar de' miei torti aspra vendetta.</p> <p>SCENA IV.</p> <p><i>BELLAROSA Sola nel Gabinetto.</i></p> <p>Donne belle, che bramate Preda far dè cuori amanti Ne volete? Io ne ho tanti, Che di lor non so che far. In verità, quando ci penso, io rido. Tutti mi corron dietro,</p>	<p>Reciprocated, and served, And I almost regret my harshness Armidoro loved me, Languished and sighed; and I used to make fun of his sighs. Scorned little by little The first ardor extinguished with a new fire, And I, too late, cry [for] his love. But the disastrous cause Of my grief, of my tears, is that unworthy.</p> <p>Anger, and love, teach me That it's only me that can provide bitter vengeance for wrongs done to me.</p> <p>SCENA IV.</p> <p><i>BELLAROSA alone in her room.</i></p> <p>Beautiful women, who wish to make prey of loving hearts. Want some of them? As I have so many, that I do not know what to do with them. In truth, when I think about it, I laugh. All chase me,</p>

<p>Tutti vogliono me, m'amaro tutti; E pur sicuramente Non mi servo di Studio artificiale Tutto quel, ch'ho di buono, è naturale.</p> <p>A 5 Pro-</p>	<p>All want me, all love me; although certainly I do not lie Everything I have which is good, is natural.</p>
<p>10</p> <p>Proccuro con giudizio Di dar nel genio a chi trattar mi vuole. A tutti ne dispenso; E sian belli, o sian brutti, O da vero, o da scherzo, io lodo tutti. Questo è quel, che mi giova A far ch'io sia stimata, e ben veduta, Dove son forastiera[<i>sic</i>]²⁷⁴, e sconosciuta.</p> <p>SCENA V.</p> <p><i>PIGNONE e detta</i></p> <p><i>Pig.</i> (Ecco la mia diletta.) (<i>da se</i>)</p> <p><i>Bel.</i> (Ecco l'avaro.) (<i>da se</i>)</p> <p><i>Pig.</i> (Amo, adoro costei, quanto il denaro.) (<i>da se</i>)</p> <p><i>Bel.</i> Serva Signor Pignone.</p>	<p>I wisely endeavor To be nice to him who wants to court my favor, I dispense that to all; The beautiful or the ugly Whether it is true or a joke, I flirt with them all. This is that which helps me To be esteemed, and well-seen Where I am a stranger, and unknown.</p> <p>SCENA V.</p> <p><i>PIGNONE joins her.</i></p> <p><i>Pig.</i> (Here comes my darling.) (<i>to himself</i>)</p> <p><i>Bel.</i> (Here comes the miser.) (<i>to herself</i>)</p> <p><i>Pig.</i> (I love her as much as I love money.) (<i>to himself</i>)</p> <p><i>Bel.</i> Hello, Signor Pignone.</p>

²⁷⁴ 'forestiera'.

<p><i>Pig.</i> Son vostro Servitore,</p> <p><i>Bel.</i> È mio Padrone.</p> <p><i>Pig.</i> Che fate qui soletta?</p> <p><i>Bel.</i> Un certo conto. Facea col mio cervello. Per veder quanto danno Fan le spese minute in capo all'anno.</p> <p><i>Pig.</i> O figlia; la rovina Del povero Paese Son le superflue spese.</p> <p>Il-</p>	<p><i>Pig.</i> Your servant, my lady.</p> <p><i>Bel.</i> And you my master, sir.</p> <p><i>Pig.</i> What are you doing here by yourself?</p> <p><i>Bel.</i> [I must see to] a certain account I have had in mind. To gauge the extent of the damage That the small expenses do at years end.</p> <p><i>Pig.</i> Oh bravo, my dear The ruin of [this] poor country Are the superfluous expenses.</p>
<p>11</p> <p>Il Tabacco, il Caffè, la Cioccolata, Ed altre piccolo spese quotidiane. Di chi non ha giudizio, Forman a poco a poco il precipizio.</p> <p><i>Bel.</i> Io sempre in vita mia Studia la economia.</p> <p><i>Pig.</i> Brava, bravissima,</p> <p><i>Bel.</i> E son dello scialaquo inimicissima.</p>	<p>Tobacco, coffee, chocolate, And other small daily expenses Of those who do not have good judgement, Little by little they form the precipice!</p> <p><i>Bel.</i> Throughout my life, I have always been economical.</p> <p><i>Pig.</i> Well done!</p> <p><i>Bel.</i> And to extravagant spendthrifts, I am most unfriendly.</p>

<p><i>Pig.</i> (Oh che bella occasione È questa per Pignone!)</p> <p><i>Bel.</i> Ehi sentite Con un Capitalleto Di cinquanta Ducati, Sedeci, in mesi tre, n'ho guadagnati.</p> <p><i>Pig.</i> Sedeci in mesi tre sopra cinquanta! Se soffer stati cento Sarebber trenta due; Quattro via trenta due fa cen vent'otto Più del cento per cento? Oh che bel vanto! Io non sono giunto a guadagnar mai tanto.</p> <p><i>Bel.</i> Credetemi, che ho testa...</p> <p><i>Pig.</i> In confidenza; Predereste Marito?</p> <p><i>Bel.</i> E per che nò?</p> <p><i>Pig.</i> E come lo vorresté?</p> <p><i>Bel.</i> Io non lo sò.</p> <p><i>Pig.</i> ...Figlia mia, se di marito Mai ti prende l'appetenza, Ba-</p>	<p><i>Pig.</i> (Oh what a wonderful occasion this is for Pignone!)</p> <p><i>Bel.</i> Hey! Listen, With a small capital Of fifty ducats, Sixteen, in three months, I have earned.</p> <p><i>Pig.</i> Sixteen in three months on fifty! If it had been one hundred It would be thirty-two; Four times thirty-two is one hundred-twenty-eight More than one hundred percent? Oh what a beautiful boast! I have never gained that much.</p> <p><i>Bel.</i> Believe me, I have wit...</p> <p><i>Pig.</i> In confidence, I should like to know how you are disposed with regard to matrimony.</p> <p><i>Bel.</i> Why not?</p> <p><i>Pig.</i> What sort of husband would you like?</p> <p><i>Bel.</i> I don't know.</p> <p><i>Pig.</i> My darling, if you ever desire a husband</p>
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12	
<p> Bada ben, dell'apparenza Figlia mia non ti fidar. Se mai vedi un bel zerbino, Che d'attorno a te s'aggira, E ti guarda, e poi sospira, E fa cenni, e riverenza, Bada ben, dell'apparenza Figlia mia non ti fidar, Per lo più non ha costoro Ne denari ne giudizio, E si lascian da ogni vizio Facilmente dominar. Se qualcun vedi talora Con giubbon dorato, e bello, E con trine, e con anello, Osentar magnificenza; Figlia mia non ti fidar. Non son buoni al matrimonio. Nell'anello, e nel vestito, Tutto quanto il patrimonio Son capaci a dissipar. Ma se vedi un uom posato, Che abbia senno, abbia prudenza, E del mondo esperienza, E, fu tutto, economia Questo devi Figlia mia Questo sol devi sposar. Io son economo, </p>	<p> Pay attention, to the appearance My darling, do not rely on appearances. If you ever see a handsome beau, That goes around you, And he looks at you and then sighs, And nods, and bows, pay attention, to the appearance My darling, do not rely, For the most part these people do not Have money or sense, And they are by vices Easily dominated. If you see someone sometime In a golden cloak, and beautiful And with laces and with ring Flaunting magnificent things; My darling, do not trust them. They are not good for marriage. In the ring, and in the clothes, All of the wealth They are able to spend. But if you see a sensible man, One who has common sense and prudence, And one who has experienced the world And is entirely economical This, my darling, This is the only one you must marry. I am thrifty </p>

<p>Ed ho giudizio, T'amo assaissimo,</p> <p>Son</p>	<p>And I have sense, I am so much in love with you,</p>
<p>13</p> <p>Son gentilissimo, Sò il conto mio: Bell'Idol mio Tu m'hai ferito; Pensa e risolviti; Non indugiar.</p> <p>SCENA VI.</p> <p><i>BELLAROSA poi SARACCA.</i></p> <p><i>Bel.</i> Costui per dir il vero, È brutto bel sembiante, Ma lo fa parer bello il suo contante.</p> <p><i>Sar.</i> Cospetton! Cospettaccio!</p> <p><i>Bel.</i> (Ecco l'animalaccio.)</p> <p><i>Sar.</i> Ah Bellarosa mia, son arrabbiato. Oggi non son contento Se non rompo le braccia à più di cento.</p>	<p>I am very kind, I know I'm worth it: My beautiful idol You have wounded me; Think on this and come to a resolution; Do not delay.</p> <p>SCENA VI.</p> <p><i>BELLAROSA then SARACCA.</i></p> <p><i>Bel.</i> This man to tell the truth, is disagreeable enough But his gold makes up for his faults.</p> <p><i>Sar.</i> Damn it! Damn it all!</p> <p><i>Bel.</i> (Here comes the beast.)</p> <p><i>Sar.</i> Oh my Bellarosa, I am so angry, Today I am not happy Unless I break more than a hundred arms.</p>

<p><i>Bel.</i> Bravo, Sígnoꝛ Saracca, Fatevi rispetter senza paura. A me piace il conaggio, e la bravura.</p> <p><i>Sar.</i> Sentite se ho ragione Un asino, un buffone, Ebbe l'ardir, (mi fremon le budella) Di dir che Bellarosa non, e bella.</p> <p><i>Bel.</i> Cospetto, cospettone! Sanguinin, Sanguininone,</p> <p>Vog.</p>	<p><i>Bel.</i> Bravo, Signor Saracca, ask for respect without fear. I like courage, and cleverness</p> <p><i>Sar.</i> If I am right you'll feel He's a donkey, a buffoon, He had boldness, (my guts tremble[to say that]) To say Bellarosa is not pretty</p> <p><i>Bel.</i> Damn it, damn it all! Bloody hell, bloodier hell,</p>
<p>14</p> <p>Voglio tagliar la faccia a quel briccone.</p> <p><i>Sar.</i> Brava, così mi piace.</p> <p><i>Bel.</i> Scellerato; mendace, A me un ingiuria tale? Temerario animale, Voglio cavarti il core.</p> <p><i>Sar.</i> Che fierezza gentil, degna d'amore!</p> <p><i>Bel.</i> Oh io non son di quelle Che son dure di pelle Chi mi fa qualche torto, Faccia il suo conto d'esser bello e morto.</p>	<p>I want to cut the face of that rascal.</p> <p><i>Sar.</i> Brava, that pleases me.</p> <p><i>Bel.</i> Wicked; deceitful, To me such an insult? Reckless animal, I want to cut out your heart.</p> <p><i>Sar.</i> What gentle pride, [she is] worthy of love!</p> <p><i>Bel.</i> Oh, I'm not one of those Who have thick skin He who wrongs me, Be sure he's already dead.</p>

<p><i>Sar.</i> A che voi siete degna D'aver per vostro sposo Un uomo valoroso.</p> <p>SCENA VII.</p> <p><i>ARMIDORO e detti.</i></p> <p><i>Bel.</i> E tal io bramo. La Fierezza m'alletta ed il valore, Armidoro gentil mio dolce amore. (vedendo Armidoro si cambia tutta in un tratto)</p> <p><i>Arm.</i> Voi nemica di pace</p> <p><i>Bel.</i> No, caro, amor mi piace</p> <p><i>Sar.</i> La fierezza v'alletta?</p> <p><i>Bel.</i> Alle morti, alle Stragi, alla vendetta.</p> <p><i>Sar.</i></p>	<p><i>Sar.</i> for that you are worthy Of having as your husband a brave man.</p> <p>SCENA VII.</p> <p><i>ARMIDORO joins them.</i></p> <p><i>Bel.</i> And so I do crave Bravery and merit attract me, Gentle Armidoro, my sweet love. (seeing Armidoro, she completely changes her demeanor immediately)</p> <p><i>Arm.</i> You are an enemy to peace</p> <p><i>Bel.</i> No, dear, love pleases me.</p> <p><i>Sar.</i> Do you find pride attractive?</p> <p><i>Bel.</i> To the deaths, to the massacres, to the revenge.</p>
<p>15</p> <p><i>Sar.</i> Vi piace il valor mio?</p> <p><i>Bel.</i> Accesa ne son io.</p>	<p><i>Sar.</i> Do you find my merit attractive?</p> <p><i>Bel.</i> Oh yes.</p>

<p><i>Arm.</i> Gradite la mia fede?</p> <p><i>Bel.</i> In questo petto il vostro cor risiede.</p> <p><i>Arm.</i> Dunque...</p> <p><i>Bel.</i> Dunque sperate.</p> <p><i>Sar.</i> Sarete mia?</p> <p><i>Bel.</i> Nel amor mio fidate, Quel bel valor m'accende. (<i>a Sar.</i>) Quel viso m'innamora. (<i>a Arm.</i>) Mio caro, il cor v'adora Mio ben v'adora il cor. Voi siete valoroso, (<i>a Sar.</i>) Voi siete piu vezzoso; (<i>a Arm.</i>) E il vezzo, ed il valore Potrebbero il mio core Del pari meritare. (<i>parte</i>)</p> <p>SCENA VIII.</p> <p><i>ARMIDORO e SARACCA.</i></p> <p><i>Sar.</i> Ma voi, che pretendete Zerbinotto da lei?</p> <p><i>Arm.</i> A voi de' pensier miei Io non rendo ragione.</p>	<p><i>Arm.</i> Are you attracted by my faithfulness?</p> <p><i>Bel.</i> In this chest your heart resides.</p> <p><i>Arm.</i> Then...</p> <p><i>Bel.</i> Then hope.</p> <p><i>Sar.</i> That you will be mine?</p> <p><i>Bel.</i> Have faith, my love, that great merit attracts me. (<i>to Sar.</i>) that a sweet face makes me fall in love. (<i>to Arm.</i>) My dear, my heart adores you My love, my heart worships you. You are brave, (<i>to Sar.</i>) You are the most charming; (<i>to Arm.</i>) And the charm, and the courage In my heart Could both have equal merit. (<i>she leaves</i>)</p> <p>SCENA VIII.</p> <p><i>ARMIDORO and SARACCA.</i></p> <p><i>Sar.</i> But what do you expect from her You pretentious fop?</p> <p><i>Arm.</i> I do not have to justify my thoughts to you</p>
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<p><i>Sar.</i></p> <p>16</p> <p><i>Sar.</i> Così a me si risponde? Oh cospettone! Vi ucciderò a dirittura</p> <p><i>Arm.</i> Non mi fate paura.</p> <p><i>Sar.</i> Poverino! Vi sò in terra cader, se caccio mano.</p> <p><i>Arm.</i> Già per prova, lo sò, siete un baggiano.</p> <p><i>Sar.</i> Ah! L'ingiuria non soffro! Mi scaldo in un momento, Su fate testamento, Andiamo sulla strada Ch'io vi voglio infilzar con questa spada. (<i>caccia man alla spade</i>)</p> <p><i>Arm.</i> Sulla strada m'inviti e poni mano? Di un traditor villano Giustamente pavento, mi difendo Punirò l'arroganza (<i>pone mano e s'avventa contro di lui</i>)</p> <p><i>Sar.</i> Ehi portate rispetto a questa stanza. (<i>si ritira timoroso</i>)</p>	<p><i>Sar.</i> So that's your answer? Oh, damn it! I will even kill you</p> <p><i>Arm.</i> I'm not afraid of you.</p> <p><i>Sar.</i> Poor thing! I know how to make you hit the ground, if I take [out] my hand.</p> <p><i>Arm.</i> You've already proven that you're foolish.</p> <p><i>Sar.</i> Ah! I do not suffer offense! Give me a moment to warm up, Come on, do your own will, Let's go outside on the road I want you run you through with this sword. (<i>takes out his swords</i>)</p> <p><i>Arm.</i> You invite me to the street and put your hand [on the sword]? Of a treacherous villain I am right to dread, I defend myself And will punish your arrogance (<i>puts hand [on sword] and runs against him</i>)</p> <p><i>Sar.</i> Hey, I said outside, not in this room. (<i>withdraws fearfully</i>)</p>
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<p>SCENA IX.</p> <p><i>ALBINA e detti.</i></p> <p><i>Alb.</i> Ola! Perhce[<i>sic</i>]²⁷⁵ coll'armi?</p> <p><i>Arm.</i> Ei pretese insultarmi.</p> <p><i>Sar.</i></p>	<p>SCENA IX.</p> <p><i>ALBINA joins them.</i></p> <p><i>Alb.</i> Hey, what's going on here? Why do you have swords?</p> <p><i>Arm.</i> He has insulted me.</p>
<p>17</p> <p><i>Sar.</i> Rendi grazie A quella giovinotta, Che ti hà difeso da una brutta botta.</p> <p><i>Arm.</i> Tu i colpi proverai...</p> <p><i>Alb.</i> Oime! Fermate.</p> <p><i>Sar.</i> Quella vittima dono a tua beltade.</p> <p><i>Alb.</i> Possibile, Armidoro, Che cangiato nel seno abbiate il core? Che più per me voi non proviate amore?</p> <p><i>Arm.</i> A voi dell' amor mio Qual premura, qual prò? prendeste à pioco[<i>sic</i>]²⁷⁶</p>	<p><i>Sar.</i> Be thankful To that young lady For saving you from a nasty blow.</p> <p><i>Arm.</i> You're the one who will feel the blows...</p> <p><i>Alb.</i> Hey! Stop it.</p> <p><i>Sar.</i> I'll sacrifice this victim as a gift to your beauty.</p> <p><i>Arm.</i> Is it possible, Armidoro, That you have had a change of heart? That you are not in love with me any more?</p> <p><i>Arm.</i> When you were the object of my love What care, what sense [did you have]? You mocked,</p>

²⁷⁵ 'Perche'.

²⁷⁶ 'gioco'.

<p>Per tant'anni, il mio foco, ed or che sono Di altra bella invaghito Tardi mi fate il generoso invito.</p> <p><i>Alb.</i> Di colei, che mi usurpa il vostro core, Vendicarmi pretendo.</p> <p><i>Sar.</i> Contro voi, contro tutti io la difendo.</p> <p><i>Arm.</i> Ma se voi non mi amate Perche vi riscaldate? (<i>ad Alb.</i>)</p> <p><i>Alb.</i> Si, crudele. Si, che v'amo, e v'amai, ma non vel dissi, Ma sinsì non gradire il vostro affeto[sic]²⁷⁷ Per provar se costanza avete in petto.</p> <p>B Eb-</p>	<p>My passion for so many years, and now it burns for another. Too late is your generous invitation.</p> <p><i>Alb.</i> Of this woman, who had usurped my place in your heart, I demand revenge.</p> <p><i>Sar.</i> Against you, against all, I defend her.</p> <p><i>Arm.</i> But if you do not love me Why do you care? (<i>to Albina</i>)</p> <p><i>Alb.</i> Yes, you are cruel. Yes, I love you, and I loved you, but I did not tell you, I feigned as if I did not like your affection To see if you would prove to be faithful.</p>
<p>18</p> <p>Ebben sì dura prova Assaggiatela or voi: saprete dirmi, Quando d'amor si spassima, Come grata ella sia; come poi s'ami. Qualor per fin ci nega Chi vuol da noi costanza, Quell' oppio incantator della speranza. Sperare il caro porto In mezzo alle procelle,</p>	<p>Well then such a hard challenge You try it: you'll be able to tell me, When love has you in the throes of agony, How grateful she is, how it is then to love. When love denies us That which asks of us constance, That opium which charms hope. To hope for the dear port In the midst of the storms,</p>

²⁷⁷ 'affetto'.

E l'unico conforto Che fa men fiero il mar.	It is the only comfort That makes the sea less stormy.
SCENA X.	SCENA X.
<i>ALBINA e SARACCA.</i>	<i>ALBINA and SARACCA.</i>
<i>Alb.</i> Misera me!	<i>Alb.</i> I'm so miserable!
<i>Sar.</i> Colui, Dunque v'ha abbandonata	<i>Sar.</i> He, Has then abandoned you
<i>Alb.</i> Pur tropoo[<i>sic</i>] ²⁷⁸ è ver.	<i>Alb.</i> Unfortunately, it's true.
<i>Sar.</i> Sarete vendicata.	<i>Sar.</i> You will be avenged.
<i>Alb.</i> Come?	<i>Alb.</i> How?
<i>Sar.</i> Io son delle donne Difensor generale, e col mio brando Armidoro, che a voi mancò di fede, Getterò con un colpo al vostro piede.	<i>Sar.</i> I am, in general, A defender of women, and with my bravery Armidoro, who has been unfaithful to you, I will take him down by a blow [to land] at your feet.
<i>Alb.</i> Nò, nò, viva Armidoro; Viva, m'ami, e si penta,	<i>Alb.</i> No, no! Armidoro must live; He must live to love only me, and to repent
Che	
19	

²⁷⁸ 'Purtroppo'.

<p>Che se torna ad amarmi, io son contenta.</p> <p><i>Sar.</i> Siete di sì buon cor?</p> <p><i>Alb.</i> Soffro con pena; Ma soffro i torti della sorte ingrata.</p> <p><i>Sar.</i> Un onta invendicata Mon lascerei per un million di scudi. Ho in materia d'onor fatti i miei studi. Con questo braccio invitto, Con questa spada forte, Ho donate alla morte tante teste; Quante in Levante ne suol dar la peste. Tagliar braccia? bagatelle. Troncar teste? non è niente, Con un colpo o sia fendente Tagliar busti e coratelle, Sono cose, che ridendo Le suol far il mio valor. Chi non vede, non lo crede Son sì forte, che la morte Ha di mi qualche timor.</p> <p>SCENA XI.</p> <p><i>ALBINA poi BELLAROSA.</i></p> <p><i>Alb.</i> È tanto il mio dolor che non ascolto</p>	<p>That, if he returns to love me, I will be happy.</p> <p><i>Sar.</i> Are you that kind?</p> <p><i>Alb.</i> I suffer with pain; But I suffer the pain [given] by ungrateful destiny.</p> <p><i>Sar.</i> A shame to leave this unavenged I would not leave it for a million crowns. I have always been an honorable man. With this invincible arm, With this strong sword, I have caused as many heads to roll; As those that in the East fall due to plague. Lopping off arms? It's a trifle. Cutting off heads? That's nothing, With a stroke or a blow [of my sword] To cut chests and necks, These are things which, with a laugh, my valor does. He who does not see, does not believe That I am so strong, That death fears me</p> <p>SCENA XI.</p> <p><i>ALBINA then BELLAROSA.</i></p> <p><i>Alb.</i> It causes me so much sadness that I don't listen</p>
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B2 Cio,	
20	
Ciò, che altrui mi favella!	To the words that others speak to me!
<i>Bel.</i> (Ecco una mia rivale.) (<i>da se</i>)	<i>Bel.</i> (Here is my rival.) (<i>to herself</i>)
<i>Alb.</i> (Vien Bellarosa.) (<i>da se</i>)	<i>Alb.</i> (Here comes Bellarosa.) (<i>to herself</i>)
<i>Bel.</i> Amica, qual fortuna Fà, ch'io qui vi ritrovi?	<i>Bel.</i> Friend, how fortunate That I should again meet you here?
<i>Alb.</i> Questo nome d'amica or non vi giovi, Voi mi siete rivale.	<i>Alb.</i> Don't call me your friend, You are my rival.
<i>Bel.</i> Oh me meschina! Ditemi il vero, Albina, Sapete, ch'io v'adoro: Ditemi il vostro amante.	<i>Bel.</i> Oh, that makes me so unhappy! Tell me the truth, Albina, You know, that I adore you: Tell me the name of the one you love.
<i>Alb.</i> Egli è Armidoro.	<i>Alb.</i> It's Armidoro.
<i>Bel.</i> Ho piacer di saperlo: Non voglio più vederlo. Levarlo ad un amica non conviene. (Or mi vien voglia di volergli bene)	<i>Bel.</i> I am happy to know this: I do not want to see him anymore. it is not worthwhile to take it away from a friend. (Now he has become much more attractive to me)
<i>Alb.</i> Ah che voi, m'ingannate.	<i>Alb.</i> Ah, you deceive me.

<p><i>Bel.</i> Di me non dubiate. Armadoro vi cedo. Io n'ho degli altri; Posso star senza quello. Armadoro mi par ora il più bello. (<i>da se</i>)</p> <p><i>Alb.</i> Cara, mi consolate, La vita voi mi date. Sper vostra mercè, con Armadoro Appagato il desio:</p> <p><i>Bel.</i> (Se di meglio non trovo, ei sarà mio) (<i>da se</i>) Son fuori di me.</p> <p>M'</p>	<p><i>Bel.</i> Don't doubt me. I give you Armadoro. I have others; I can live without him. Armadoro seems to me now the most beautiful. (<i>to herself</i>)</p> <p><i>Alb.</i> Dearest, you console me, You give me back my life. Thanks to your mercy, with Armadoro [You have] satisfied my desire:</p> <p><i>Bel.</i> (If I cannot find someone better, I will make him mine) (<i>to herself</i>) I am beside myself.</p>
<p>21</p> <p>M'opprime 'l gran giubilo E un vero contento Or sento – qual è! Ma quale non Spero Costante Sincero L'amante – con me Se' d'una rivale Ho tale – mercè? Saprei ringraziarvi, Se udisser miei detti Gl' affetti del core; Ma tutti l'amore Li vuole per se.</p>	<p>I am overcome with great joy And I am truly happy I feel – what it is! But I hope that it is not Consisting of Sincerity the lover – with me If as a rival I have such – mercy? I could thank you If you hear my words The affections of the heart; But all of them, love Wants them for itself.</p>

<p>SCENA XII.</p> <p><i>BELLAROSA e GIACINTO.</i></p> <p><i>Bel.</i> Queste Donne, io lo so, m'odiano tutte; Ed io colle finezze Di vincerle procuro, ed obliarle. Fingo talor di amarle: Ma che S'amin le Donne Fra lor con cor sincero, E difficile assai, per dire il vero.</p> <p><i>Gia.</i> È permesso Madama D'Avanzare, e in oltrar l'ardito piede?</p> <p>B3 <i>Bel.</i></p>	<p>SCENA XII.</p> <p><i>BELLAROSA and GIACINTO.</i></p> <p><i>Bel.</i> I know all of these women hate me; And I, with refined mode, Plan to win them and to oblige them. Sometimes I pretend to love them: But that women love each other with sincere hearts, It's very difficult, to tell the truth.</p> <p><i>Gia.</i> Pardon Madam, If I may presume to advance my daring foot?</p>
<p>22</p> <p><i>Bel.</i> Vosignoria[sic]²⁷⁹ m'onora. Avanzi il piede colla gamba ancora.</p> <p><i>Gia.</i> Eccomi.</p> <p><i>Bel.</i> Graziofino.</p> <p><i>Gia.</i> Tutto a vostri comandi.</p> <p><i>Bel.</i> A Lei m'inchino.</p>	<p><i>Bel.</i> Your lordship, it would be my honor. The leg may advance with the foot</p> <p><i>Gia.</i> Here I am.</p> <p><i>Bel.</i> I am delighted.</p> <p><i>Gia.</i> I am at your command.</p> <p><i>Bel.</i> And to you I bow.</p>

²⁷⁹ 'Vossignoria'.

<p><i>Gia.</i> Udite. --- Oh bel pensiero?</p> <p><i>Bel.</i> Bellissimo.</p> <p><i>Gia.</i> Ascoltate: Io mi chiamo Giacinto, Voi siete Bellarosa, E la Rosa, e il Giacinto --- Oh bella cosa!</p> <p><i>Bel.</i> Che sublime pensar! Che bel concetto!</p> <p><i>Gia.</i> Ho le Muse nel petto; Ho Appollo ne cervello! Ho Venere negli occhi; Minerva nel valore; Ed Amor faretrato –</p> <p><i>Bel.</i> In mezzo al core!</p> <p><i>Gia.</i> Bravissima! eccellente! Che spirito! che mente!</p> <p><i>Bel.</i> Signor ben obligata</p> <p><i>Gia.</i> Madama --- portentosa – e --- prelibata.</p> <p><i>Bel.</i> Ella ha termini scelti, ed eleganti.</p> <p><i>Gia.</i> Termini, tutti quanti Cavati dalla Storia.</p>	<p><i>Gia.</i> Listen. --- Oh good thought?</p> <p><i>Bel.</i> Wonderful.</p> <p><i>Gia.</i> Listen: My name is Giacinto, And yours Bellarosa, And the rose, and the hyacinth – what a beautiful combination!</p> <p><i>Bel.</i> What a beautiful thought! What a lovely conceit!</p> <p><i>Gia.</i> I have the Muses in my heart; I have Apollo in my mind! I have Venus in my eyes; I am like Minerva in my values; And Cupid with a quiver of arrows –</p> <p><i>Bel.</i> In the middle of the heart!</p> <p><i>Gia.</i> Very good! Excellent! What a spirit! What a mind!</p> <p><i>Bel.</i> Sir, you are very kind.</p> <p><i>Gia.</i> Madam, you are wonderful and delicate.</p> <p><i>Bel.</i> You have refined words, and elegant [as well].</p> <p><i>Gia.</i> Words, all of them, Taken from history.</p>
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<p><i>Bel.</i> Che felice memoria!</p> <p><i>Gia.</i> Il mio ricordo,</p> <p>Vog-</p>	<p><i>Bel.</i> What a happy memory!</p> <p><i>Gia.</i> My memory,</p>
<p>23</p> <p>Voglio dir mi sovviene... Si Signora, il tenor delle mie pene.</p> <p><i>Bel.</i> È forse tormentato?</p> <p><i>Gia.</i> Sì, dal Nume bendato</p> <p><i>Bel.</i> Cosa gli ha fatto mai?</p> <p><i>Gia.</i> Domandatelo, o bella, a vostri rai.</p> <p><i>Bel.</i> Ora vi servirò, Signori occhi, Che cosa avete fatto Al Cavalier compito?</p> <p><i>Gia.</i> Abbiamo il di lui cor punto, e ferito. Ah ah gli avete intesi?</p> <p><i>Bel.</i> Impertinenti, Perche far questo male?</p> <p><i>Gia.</i> Perche Amor...perche accesi... Si confondono gli occhi.</p>	<p>I mean, I remember... Yes ma'am, the degree of my sorrows.</p> <p><i>Bel.</i> Are you tormented by chance?</p> <p><i>Gia.</i> Yes, by the blindfolded God [of Love .]</p> <p><i>Bel.</i> What ever did you do to him?</p> <p><i>Gia.</i> Ask this, you beautiful woman, to your eyes.</p> <p><i>Bel.</i> I'm at your service, you eyes, What did you do To this gentleman?</p> <p><i>Gia.</i> We have smitten his heart with you. Ha! Did you hear what they said?</p> <p><i>Bel.</i> You eyes are impertinent, Why are you making such harm?</p> <p><i>Gia.</i> Because, love...because when the light is too bright... Eyes get confused.</p>

<p><i>Bel.</i> Eh gia gli ho intesi</p> <p><i>Gia.</i> Amor...tiranno Il mio sen... dirò meglio, Anzi il mio cor accende. Da voi...da voi...la medicina attende.</p> <p><i>Bel.</i> Chi è il medico?</p> <p><i>Gia.</i> Cupido.</p> <p><i>Bel.</i> Qual rimedio da me Cupido aspetta?</p> <p><i>Gia.</i> Ecco della pozione la ricetta. Recipe di quelli occhi Due Sguardi vezzosetti</p> <p>B4 De</p>	<p><i>Bel.</i> Well, I already got them.</p> <p><i>Gia.</i> Love...tyrant In my chest...I will say it in a better way. Better still, my heart has been ignited. Only from you...only from you...can I get the cure.</p> <p><i>Bel.</i> Who is the doctor?</p> <p><i>Gia.</i> Cupid.</p> <p><i>Bel.</i> And what remedy can Cupid expect from me?</p> <p><i>Gia.</i> Here is the recipe of the potion. Recipe for those eyes Two charming looks</p>
<p>24</p> <p>De i tumidi labbretti Una parola, un sì: E recipe del core Un poco di pietà, Un tantinin d'amore, Un pò di carità Così se ne andrà Lo stral che mi ferì Con il cordial dei sguardi, Con la pozione del sì.</p>	<p>From those plump lips A word, a yes: And recipe for the heart A little compassion. A little bit of love, A small amount of charity So that it will go away The blow that injured me With your warm looks, With the potion containing the "yes".</p>

<p>SCENA XIII.</p> <p><i>BELLAROSA sola.</i></p> <p>Costui, per dir il vero È un certo umor curioso, Che si rende piacevole e gustoso. Lo voglio coltivar... ma qui s'en viene Un'altra mia nemica; Ed è seco Saracca, Da cui per mia cagion fù abbandonata: Sò che meco è sdegnata, So che per rovinarmi userà ogni arte: Vuò (se posso) ascoltar tutto in disparte. <i>(si ritira)</i></p> <p>SCE-</p>	<p>SCENA XIII.</p> <p><i>BELLAROSA alone.</i></p> <p>To tell the truth, He puts me in a curious mood, As he is pleasant and amusing. I want to cultivate [this feeling]...but here comes another rival; And with her is Saracca, Who abandoned her for my sake: I know that she is angry with me, I know that she will use every method she can to ruin me: I would like, if I can, to listen to their conversation without them knowing I'm here. <i>(she hides)</i></p>
<p>25</p> <p>SCENA XIV.</p> <p><i>BELINDA e SARACCA.</i></p> <p><i>Bel.</i> Perfido, indegno.</p> <p><i>Sar.</i> (E bada a strapazzar.)</p> <p><i>Bel.</i> Così lasciarmi? Ingannarmi così?</p>	<p>SCENA XIV.</p> <p><i>BELINDA and SARACCA.</i></p> <p><i>Bel.</i> You are evil, and unworthy [of my love].</p> <p><i>Sar.</i> (And you drive me crazy.)</p> <p><i>Bel.</i> So you would leave me this way? And deceive me so?</p>

<p><i>Sar.</i> Amor comanda Degli Eroi formidabili nel petto.</p> <p><i>Bel.</i> Che tu sia bastonato, e maledetto.</p> <p><i>Sar.</i> A me questo?</p> <p><i>Bel.</i> A te questo?</p> <p><i>Sar.</i> A me, che posso Stritolarti a dirittura?</p> <p><i>Bel.</i> Di te non ho paura; Anzi or or[sic]²⁸⁰ ti bastono.</p> <p><i>Sar.</i> Vanne, vil feminucia[sic]²⁸¹, io ti perdono.</p> <p><i>Bel.</i> Ma per chi mi lasciasti? Per una sconosciuta, Per una, che si spaccia per Signora, E sarà forse una villana ancora.</p> <p><i>Sar.</i> Bellarosa è gentile E non può esser vile.</p>	<p><i>Sar.</i> Love rules Some formidable heroes in the heart.</p> <p><i>Bel.</i> You should be beaten up, and cursed [for what you've done to me.]</p> <p><i>Sar.</i> This should be done to me?</p> <p><i>Bel.</i> This should be done to you?</p> <p><i>Sar.</i> To me, who is able to Even crush you?</p> <p><i>Bel.</i> I'm not afraid of you; On the contrary, I will beat you right now.</p> <p><i>Sar.</i> Come on, vile little woman, I forgive you.</p> <p><i>Bel.</i> But for whom you left me? For a stranger, Masquerading as a lady, And who may actually still be ill-mannered.</p> <p><i>Sar.</i> Bellarosa is good and kind And she cannot be vile.</p>
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²⁸⁰ 'orror'.

²⁸¹ 'femminuccia'.

<p><i>Bel.</i> Ed io sostengo, Ed io me l'ho cacciata nell'idea, Ch' ella sia di natali una plebea</p> <p><i>Sar.</i> Olà porta rispetto Al nome di colei</p> <p><i>Bel.</i> Ho in tasea te, e lei.</p> <p><i>Sar.</i> Lingua bugiarda.</p> <p>B5 <i>Bel,</i></p>	<p><i>Bel.</i> And I maintain, I've traced the idea of her, That she was born a peasant.</p> <p><i>Sar.</i> Hey! Have some respect When you speak her name.</p> <p><i>Bel.</i> I have a problem with you, and with her.</p> <p><i>Sar.</i> Your tongue is a liar.</p>
<p>26</p> <p><i>Bel.</i> Al certo è una fraschetta Scommetto dieci scudi, e li deposito</p> <p><i>Sar.</i> Giuro al Cielo, sarò qualche sproposito.</p> <p>SCENA VX. [XV]</p> <p><i>ALBINA, ARMIDORO, GIACINTO, PIGNONE e detti.</i></p> <p><i>Arm.</i> Che Diavol di fracasso!</p> <p><i>Alb.</i> Che strepito!</p> <p><i>Gia.</i> Che chiasso!</p> <p><i>Pign.</i> Non si puo numerar quattro testoni.</p>	<p><i>Bel.</i> It is certain that she is a flirt I'll bet you ten crowns, here they are.</p> <p><i>Sar.</i> I swear to heaven that you'll be mistaken.</p> <p>SCENA VX. [XV]</p> <p><i>ALBINA, ARMIDORO, GIACINTO, and PIGNONE join them.</i></p> <p><i>Arm.</i> What the devil is going on here!</p> <p><i>Alb.</i> What a noise you two are making!</p> <p><i>Gia.</i> What a racket!</p> <p><i>Pig.</i> I cannot count four blockheads.</p>

<p><i>Gia.</i> Io non posso finir le mie canzoni.</p> <p><i>Sar.</i> Ecco Belinda mi fà andar in furia.</p> <p><i>Bel.</i> Ei prende per ingiuria, Ch'io dica Bellarosa esser plebea.</p> <p><i>Arm.</i> Falso! ella è Dama.</p> <p><i>Pig.</i> È economa.</p> <p><i>Gia.</i> È una Dea.</p> <p><i>Bel.</i> D'accordo! (<i>ad Alb.</i>)</p> <p><i>Sar.</i> È Paladina.</p> <p><i>Gia.</i> È assai vezzosa.</p> <p><i>Pig.</i> Sà di conti.</p> <p><i>Gia.</i> È graziosa.</p> <p><i>Alb.</i> Se tanto vi scaldate Signori miei, chi sia, voi palesate:</p> <p><i>Sar.</i> Ma mostra il suo valor co' detti è fatti</p> <p><i>Bel.</i></p>	<p><i>Gia.</i> I can't finish my song with all this yelling.</p> <p><i>Sar.</i> Belinda here makes me go into a rage.</p> <p><i>Bel.</i> He takes as an offense When I say that Bellarosa is a peasant.</p> <p><i>Arm.</i> That's not true! She's a lady.</p> <p><i>Pig.</i> She's thrifty.</p> <p><i>Gia.</i> She's a Goddess.</p> <p><i>Bel.</i> I agree! (<i>to Alb.</i>)</p> <p><i>Sar.</i> She's a fighter.</p> <p><i>Gia.</i> She's very charming.</p> <p><i>Pig.</i> She knows about her accounts.</p> <p><i>Gia.</i> She's pretty.</p> <p><i>Alb.</i> If you are all so warmed up, my dear gentlemen, You reveal who she is:</p> <p><i>Sar.</i> But she shows her value with words and deeds.</p>
27	

<p><i>Bel.</i> Non parliam più lor; son quattro matti.</p> <p><i>Alb.</i> (Fingiam partir; ma stiamgli in sentinella.) (<i>fingono di partir</i>)</p> <p>SCENA XVI.</p> <p><i>GIACINTO, SARACCA, ARMIDORO e PIGNONE Albina e Belinda in disparte.</i></p> <p><i>Gia.</i> Per invidia favela.</p> <p><i>Pig.</i> Il di lei merto È chiaro, ed è palese.</p> <p><i>Sar.</i> Manca sol, che si sappia il suo Paese.</p> <p><i>Gia.</i> Io giocherei, che fosse.</p> <p><i>Pig.</i> Di dove?</p> <p><i>Gia.</i> Non lo so.</p> <p><i>Arm.</i> Più tosto...</p> <p><i>Gia.</i> Signor nò. Ella è nata direi...</p>	<p><i>Bel.</i> There's no point in us trying to talk to them anymore; these four are crazy.</p> <p><i>Alb.</i> (Let's pretend to leave; but we'll stay and listen to them.) (<i>they pretend to leave</i>)</p> <p>SCENA XVI.</p> <p><i>GIACINTO, SARACCA, ARMIDORO, and PIGNONE Albina and Belinda hide.</i></p> <p><i>Gia.</i> She speaks because she is jealous.</p> <p><i>Pig.</i> Bellarosa's merit Is clear, and it is evident.</p> <p><i>Sar.</i> The only thing that is missing is that we don't know where she's from.</p> <p><i>Gia.</i> I would bet that she would be...</p> <p><i>Pig.</i> From where?</p> <p><i>Gia.</i> I don't know.</p> <p><i>Arm.</i> Perhaps...</p> <p><i>Gia.</i> No, sir. I would say she was born...</p>
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<p><i>Pig.</i> Eccola; il vero si saprà da lei.</p> <p>SCENA XVII.</p> <p><i>BELLAROSA a detti.</i></p> <p><i>Bel.</i> (Intesi quanto basta.)</p> <p><i>Sar.</i> Qui per voi si contrasta.</p> <p><i>Pig.</i> Si disputa di voi Patria e natali.</p> <p><i>Gia.</i> Non vi ho trovata scritta negl' annali.</p> <p><i>Bel.</i> Si vuol saper qual sia</p> <p>Dùn</p>	<p><i>Pig.</i> Here she is; I'll find out the truth from her.</p> <p>SCENA XVII.</p> <p><i>BELLAROSA joins them.</i></p> <p><i>Bel.</i> (I've heard quite enough.)</p> <p><i>Sar.</i> Here there's a fight about you.</p> <p><i>Pig.</i> We're disagreeing over your native land and place of birth.</p> <p><i>Gia.</i> I haven't found any written records.</p> <p><i>Bel.</i> We want to know what it is.</p>
<p>28</p> <p>Dùn que la Patria mia? Non la nascondo, La mia Patria, Signori, è in questo mondo: Chi non vuol ignorarla, Bisogna indovinarla, E quel che la indovina, sarà segno Che del mio amore più d'ogn'altro è degno.</p> <p><i>Pig.</i> Con fonda Aritmetica...</p> <p><i>Gia.</i> Con mente Profetica</p>	<p>So where is my home city? I do not hide it, My home, gentlemen, is in this world: For those who don't want to ignore it, You will have to guess where it is, And he whom the fortune teller will indicate Is more worthy of my love than every other.</p> <p><i>Pig.</i> I'll figure it out with arithmetic.</p> <p><i>Gia.</i> I'll figure it out with my prophetic mind.</p>

<p><i>A2.</i> Scommetto, indovino Di dove sarà.</p> <p><i>Arm.</i> Convienci studiarla.</p> <p><i>Sar.</i> Ci vuol Ruminarla.</p> <p><i>Arm.</i> L'amabil straniera.</p> <p><i>Sar.</i> L'Eroica guerriera.</p> <p><i>A2.</i> Qual Patria averà,</p> <p><i>A4.</i> Troviamole il loco, Pensiamoci un poco, Qual nobil terreno Prodotta l'avrà?</p> <p><i>Beli./Alb. A2.</i> (Minchioni, nemmeno La stessa lo sà)</p> <p><i>Bel.</i> Cercate, provate, Che se indovinate, Un premio prometto Che a voi piacerà</p> <p><i>Pig.</i> Economa fina... Sarà Fiorentina.</p> <p><i>Bel.</i> V'andaste vicino</p>	<p><i>A2.</i> I'll bet, I'll guess Where the place will be.</p> <p><i>Arm.</i> We should study the facts.</p> <p><i>Sar.</i> We need to ponder it.</p> <p><i>Arm.</i> Sweet foreigner.</p> <p><i>Sar.</i> What a heroic warrior she is.</p> <p><i>A2.</i> From where is she from,</p> <p><i>A4.</i> We'll find the location, If we think a little, What noble land Has produced her?</p> <p><i>Beli./Alb. A2.</i> (Idiots, not even she knows that.)</p> <p><i>Bel.</i> Try, try He who can guess, Is promised a prize Whatever you like.</p> <p><i>Pig.</i> Such an economical girl... She can only have come from Florence.</p> <p><i>Bel.</i> You would have been close, but no.</p>
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<i>Arm.</i>	
29	
<i>Arm.</i> Che si, che Turino...	<i>Arm.</i> I know, it must be Turin...
<i>Bel.</i> L'aveté sbagliata.	<i>Bel.</i> You're mistaken.
<i>Sar.</i> Guerriera..voi nata Romana sarete.	<i>Sar.</i> You're a warrior, you must have been born Roman.
<i>Bel.</i> Sbagliata l'avete.	<i>Bel.</i> You're wrong, sir.
<i>Gia.</i> Venezia graziosa Prodotta v'avrà.	<i>Gia.</i> From gracious Venice You must come.
<i>Bel.</i> Avete sbagliata Voi pur la Città.	<i>Bel.</i> You too, have mistaken the city.
<i>Bel./Alb. A2.</i> Sarà qualche Zingara De Borghi del Cairo; Nè mai lo dirà	<i>Bel./Alb. A2.</i> She'll probably turn out to be some gypsy From the villages near Cairo. But she'll never tell them, if that's what she is.
<i>Arm.</i> Mi riprovo.	<i>Arm.</i> I'll try again.
<i>Gia.</i> Orà la trovo.	<i>Gia.</i> Now I'll find out.
<i>Pig.</i> L'ho pensata.	<i>Pig.</i> I thought of it.
	<i>Sar.</i> I've found it out,

<p><i>Sar.</i> Lo Trovata,</p> <p><i>A4.</i> Eccola qua.</p> <p><i>Pig.</i> Genevrina...</p> <p><i>Bel.</i> Signor nò.</p> <p><i>Sar.</i> Brescia! Brescia!</p> <p><i>Bel.</i> Padron nò.</p> <p><i>Gia.</i> Parma, Parma...</p> <p><i>Bel.</i> Oibò, Oibò.</p> <p><i>Arm.</i> Di Bologna...</p> <p><i>Bel.</i> Che mai sogna.</p> <p><i>Sar.</i> Ferrarese.</p> <p><i>Bel.</i> Nò Padrone.</p> <p><i>Gia.</i> Milanese Di bon core.</p> <p><i>Bel.</i> Non Signore In verità.</p> <p><i>Arm.</i></p>	<p><i>A4.</i> Here it is.</p> <p><i>Pig.</i> You're Genoan...</p> <p><i>Bel.</i> No, sir.</p> <p><i>Sar.</i> Brescia! Brescia!</p> <p><i>Bel.</i> Master, no.</p> <p><i>Gia.</i> Parma, Parma ...</p> <p><i>Bel.</i> Tsk, tsk.</p> <p><i>Arm.</i> Bologna ...</p> <p><i>Bel.</i> What ever are you thinking?</p> <p><i>Sar.</i> You're Ferrarese.</p> <p><i>Bel.</i> No, sir.</p> <p><i>Gia.</i> You have a good heart like the Milanese.</p> <p><i>Bel.</i> No, sir, Truly.</p>
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<i>Arm./Gia./Sar./Pig. A4.</i> Nulla giova Non si trova, Ne vuol dir La verità	<i>Arm./Gia./Sar./Pig. A4.</i> It's all to no avail, We will not find [the origin] And she will not tell us The truth.
<i>Bel.</i> No Padroni Ogn'un mi scusi Che Ragusi È mia Città.	<i>Bel.</i> No gentlemen If you'll all excuse me But Ragusa Is my city.
<i>Arm./Gia./Sar.</i> ²⁸² <i>A4.</i> Vezzosa Ragusea, Voi siete la mia Dea; E a voi chiedo pietà.	<i>Arm./Gia./Sar./Pig. A4.</i> You charming girl from Ragusa, You are a goddess to me And I ask for your mercy.
<i>Bel.</i> Chi vuol la grazia mia, Non abbia gelosia, Non tema infedeltà.	<i>Bel.</i> He who wants my favor, Must not be jealous, And should not fear that I will be unfaithful.
<i>Alb./Bel. A2.</i> Sì, sì l'abbiam prevista, È una Republichista, Di quelle che consoscono, E voglion libertà.	<i>Alb./Bel. A2.</i> Yes, yes, just as we expected, She's a republican, Of those ones that know, And want freedom.
TUTTI. Viviamo in compagnia,	TUTTI. Let's live in companionship,
A5. E sitamo in allegria	A5. And stay happy

²⁸² This stanza includes an A4 indication but no mention of Pignone in the list of singers.

<p>Che non è mai modesta L'onesta Società.</p> <p><i>Alb./Bel. A2. Lasciarla in compagnia; Mi mette in gelosia; Sia quanto vol modesta Cotesta Società.</i></p> <p>Fine dell' Atto primo.</p> <p>AT-</p>	<p>That it is never harassing The honorable society.</p> <p><i>Alb./Bel. A2. To leave her in company; It makes me jealous anyway Be as modest as it fancies This Society.</i></p> <p>End of Act I.</p>
<p>31</p> <p>ATTO SECONDO</p> <p>SCENA I. Giardino.</p> <p><i>ARMIDORO ed un Servo.</i></p> <p><i>Armidoro.</i></p> <p>Ho inteso, ho letto a chiare note Di Bellarosa il nobile desio; E di darle piacer l'impegno è mio, Ditele, che stassera Armidoro fedel si darà il vanto Di ricrearla con il suono e il canto. (parte il servo) Bellarosa vezzosa</p>	<p>ACT II</p> <p>SCENE I. Garden.</p> <p><i>ARMIDORO and a servant.</i></p> <p><i>Armidoro.</i></p> <p>I've heard, I've read clear words Of Bellarosa's noble desire; And I'm committed to pleasing her. Tell her that tonight, Her faithful Armidoro will be proud To serenade her with music and song. (the servant leaves) Charming Bellarosa You unpredictable woman. In this letter</p>

<p>E donna capriciosa[sic]²⁸³. In questa carta Vi si rileva espresso Un certo non sò che maggior del sesso. <i>(legge il viglietto[sic]²⁸⁴)</i> Colui, che più mi ama, Colui, che più mi barma[sic]²⁸⁵, Una prova mi dia d'esser Amante, Con un divertimento stravagante. Già m'è venuto in mente Un pensier eccellente</p> <p>Par-</p>	<p>You have expressly shown to me That certain “je-ne-sais-quoi” typical of women. <i>(reads the note)</i> To him, who loves me the most, To him, who yearns for me more than all others, Show me proof that you are in love with me, With an extravagant divertissement. It has already come to my mind An excellent idea</p>
<p>32</p> <p>Parlerà spiegherà la pena mia, E di canto e di suon dolce armonia.</p> <p>SCENA II.</p> <p><i>ALBINA e Detto.</i></p> <p><i>Alb.</i> Al fin v'ho ritrovato</p> <p><i>Arm.</i> Che bramate da me?</p>	<p>He will speak and explain my grief, And the sweet harmony of song and sing.</p> <p>SCENE II.</p> <p><i>ALBINA joins him.</i></p> <p><i>Alb.</i> At last, I've found you.</p> <p><i>Arm.</i> What do you want from me?</p>

²⁸³ ‘capricciosa’.

²⁸⁴ ‘biglietto’.

²⁸⁵ ‘brama’.

<p><i>Alb.</i> Benche nol meritate, Benche siate per me incostante, Assicurarvi che vi sono amante.</p> <p><i>Arm.</i> Non merto il vostro affetto, Nè mi giova sperarlo, Or che ad altra beltà giurai la fede.</p> <p><i>Alb.</i> Bellarosa non v'ama, e a mi vi cede.</p> <p><i>Arm.</i> Chi lo dice?</p> <p><i>Alb.</i> Io son quella, Che lo dico, e il sostegno.</p> <p><i>Arm.</i> Malagevol sarà forse l'impegno.</p> <p><i>Alb.</i> A me, che non vi cura, A me, che vi rinuncia, Bellarosa medesima or or lo disse.</p> <p><i>Arm.</i> A me, il contrario in questo foglio scrisse.</p> <p><i>Alb.</i> Come! che dice il foglio</p> <p><i>Arm.</i> Che, se piacerle io volgio, Che se le sono amante, Le dia un divertimento stravagante. (mostrando in foglio)</p> <p><i>Alb.</i> (Ah colei m'ingannò)</p>	<p><i>Alb.</i> Although you don't deserve it, Although you've been inconsistent in your devotion to me, I assure you that I am in love with you.</p> <p><i>Arm.</i> I do not deserve your love, Nor can I hope to make use of it, For I have promised myself to another beauty.</p> <p><i>Alb.</i> Bellarosa does not love you, she gave you to me</p> <p><i>Arm.</i> Who says she doesn't love me?</p> <p><i>Alb.</i> I said so, I said it and I stand by it.</p> <p><i>Arm.</i> Your efforts in this area may be difficult.</p> <p><i>Alb.</i> That she does not care for you, that she renounces you, Madam Bellarosa herself has just told me.</p> <p><i>Arm.</i> She said the opposite to me in this letter.</p> <p><i>Alb.</i> What? Tell me what it says in that note!</p> <p><i>Arm.</i> It says that if I want to show her that I care for her, That if I am in love with her, I will give her an extravagant divertissement. (Showing Albina the letter)</p> <p><i>Alb.</i> (Ah, she deceived me!)</p>
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<i>Arm.</i>	
33	
<p><i>Arm.</i> L'ora s'avvanza. Nella vicina sera D'armoniose voci Di Musici concenti Il ciel risuonerà.</p> <p><i>Alb.</i> Crudo Armidoro, Lo dite in faccia mia.</p> <p><i>Arm.</i> Cessate Albina Di sperar l'amor mio. Volgete in mente I passati disprezzi, Che faceste di me tenero amante; Tanto meco crudel, quanto io costante (<i>parte</i>)</p> <p>SCENA III.</p> <p><i>ALBINA poi GIACINTO.</i></p> <p><i>Alb.</i> Poss'io sossrir di più? La mia rivale Di mi gioco si prende L'amante per amor scherni mi rende?</p> <p><i>Gia.</i> E viva Rosabella</p>	<p><i>Arm.</i> It's getting late. In the coming evening Harmonious voices Of musicians in concert Will resonate to the heavens.</p> <p><i>Alb.</i> Cruel Armidoro, You say it right to my face.</p> <p><i>Arm.</i> Albina, stop Hoping for my love. Remember in your mind Of the past contempt, that you gave to me, tender lover; As cruel as you were to me, that is as constant as I was to you. (<i>he leaves</i>)</p> <p>SCENE III.</p> <p><i>ALBINA, the GIACINTO.</i></p> <p><i>Alb.</i> Is it possible for me to suffer more than this? My rival Plays with me My lover makes fun of me?</p> <p><i>Gia.</i> And long live the beautiful rose.</p>

<p>Lo dice in sua favella Quel arbuscello ancor. E l'herbe, i fiori, E gl'augelletti, E i ruscelletti, E i cani, e i gatti, E i favi, e i matti, Va tutto il mondo</p> <p>C Di-</p>	<p>He says it in his speech Those trees that are still saplings. And the herbs, the flowers, And the little birds, And the streams And the dogs, and the cats, And the honeycombs, and those fools All the world</p>
<p>34</p> <p>Dicendo così: Viva la bella che il cor mi ferì</p> <p><i>Alb.</i> Voi pur siete invaghito[sic]²⁸⁶ Della bella straniera?</p> <p><i>Gia.</i> In lei sola il mio cor giubila[sic]²⁸⁷ e spera.</p> <p><i>Alb.</i> Mà in lei sola sperando Vi andare[sic]²⁸⁸ disingannando.</p> <p><i>Gia.</i> Oh Dei! Perche?</p> <p><i>Alb.</i> Nel suo cor non v'è sè, non v'è costanza;</p>	<p>Is saying: Long live the beautiful girl who stole my heart!</p> <p><i>Alb.</i> You too are in love with The beautiful stranger?</p> <p><i>Gia.</i> In her alone does my heart rejoice and hope.</p> <p><i>Alb.</i> But if you hope on her alone You are going to be disillusioned.</p> <p><i>Gia.</i> Oh Gods! Why?</p> <p><i>Alb.</i> In her heart there is no soul, there is no consistency;</p>

²⁸⁶ 'invaghito'.

²⁸⁷ 'giubila'.

²⁸⁸ 'andare'.

<p>Voi gettate l'amore e la speranza.</p> <p><i>Gia.</i> Non lo credo, non è, non sarà mai, Son di sè testimonii i suoi bei rai.</p> <p><i>Alb.</i> Fidatevi: mà in tanto. Armidoro di lei mostra un invito, E si vanta il più caro, e il più gradito.</p> <p><i>Gia.</i> Armidoro mendace! Ecco l'invito è mio: Il più caro alla bella sono io (<i>mostra ad Albina un foglio</i>)</p> <p><i>Abl.</i> [<i>Alb.</i>] Ebbe un foglio simil anco Armidoro, E stassera destina, Per superar tutti I rivali amanti, Offrirle un armonia di suoni e canti.</p> <p><i>Gia.</i> Cantin, suonino pur, ballino ancora; Bellarosa m'adora. E il mio spirito grande, e i miei talenti, Per piacere al mio ben, faran [<i>fara?</i>] portenti.</p> <p><i>Alb.</i></p>	<p>With her, you throw away the chance for love and hope.</p> <p><i>Gia.</i> I don't believe it, it's not true, it will never be, One who has seen her beautiful eyes could never believe this of her.</p> <p><i>Alb.</i> Trust me: but in the meantime Armidoro has shown me her invitation, It boasted of him being the dearest, and the best liked.</p> <p><i>Gia.</i> Armidoro is a liar! Here is the invitation I received from her: I am the most dear and lovely to the pretty [lady] (<i>shows Albina a letter</i>)</p> <p><i>Alb.</i> This is just like the note she sent to Armidoro, And this evening he intends To surpass all of his rivals for her affection By offering her a harmony of music and songs.</p> <p><i>Gia.</i> They may sing, play, even dance; But Bellarosa adores me. And my great spirit, my talents, They will do wonders to please my love.</p>
<p>35</p> <p><i>Alb.</i> Possibile che tutti Siate ciechi così, che non vèdete Che il tempo dietro lei, pazzi perdetè?</p>	<p><i>Alb.</i> Is it possible that all of you Are so blind that you do not see That you lose your time by running to her, you fool?</p>

<p>Ella tutti vi adescà Non vi cura nissun, di tutti ride, E reputa per gloria Poter co'sealtri simulati amori Sfidar Cupido, a trionfar de cuori. Ma da lei non si prenda D'oltraggiar argomento; il sesso nostro Che più infedele il vostro, e più scortese, Suol l'affetto pagar con onte, e offese, Si vanta, si dice Che sia menzognero Un sesso infelice, Che merta[sic]²⁸⁹ pietà: E allorché[sic]²⁹⁰ l'inganna L'amante mendace, Si vede, si tace La sua crudeltà. Ingiusta, è la legge, Che pari alli rei, La pena non dà. (<i>parte</i>)</p> <p>C2 SCE-</p>	<p>She lures you all in But cares for none, and laughs at all of you. And wants for glory Try to defy Cupid, By all of the men she pretends to love, to triumph over hearts. But do not try to insult the topic; our gender Which is more faithless than yours, and more unkind, Uses to pay for affection with insults and offenses, It may be said that it is boasting, That it is lying Women are so unhappy, They deserve pity: And when they have been fooled, By a false lover You'll see, they will be silent In their cruelty. The rules are unjust That to offenders does not give any punishments.</p>
<p>36</p> <p>SCENA IV.</p> <p><i>GIACINATA poi SARACA [SARACCA]..</i></p>	<p>SCENE IV.</p> <p><i>GIACINTO then SARACCA.</i></p>

²⁸⁹ 'merita'.

²⁹⁰ 'allorché'.

<p><i>Gia.</i> Dunque Armidoro...dunque... E con suoni, e con canti... Stassera...si Signore. Egli si sarà onore. E tu Giacinto, Tu ti darai per vinto? Signor nò. Qualche cosa di bello anch'io farò.</p> <p><i>Sar.</i> Chi ha coraggio si vedrà; Chi ha valor si proverà. Cento Scudi, ed un cavallo. Questo è il premio, che si dà</p> <p><i>Gia.</i> Di qual premio parlate?</p> <p><i>Sar.</i> Se d'onor vi curate Per dimani vi invito ad una Giostra, Dove del vostro cor sarete mostra.</p> <p><i>Gia.</i> Come? Dove? Per chi?</p> <p><i>Sar.</i> Per Bellarosa. Che vuol d'amore un segno. Per provare, chi sia di lei più degno.</p> <p><i>Gia.</i> Allo stesso cimento Anch'io son provocato.</p> <p><i>Sar.</i> Verrete allo steccato?</p> <p><i>Gia.</i> Vi verrò senza fallo.</p>	<p><i>Gia.</i> So, Armidoro...so... With music and songs... Tonight...yes, sir. He will be honorable. And you Giacinto, Will you let him win? No, sir. I will also do something to impress her.</p> <p><i>Sar.</i> Who has the courage, we will see; Who has the valor will reveal himself. 100 galleons and a horse This is the prize that will be given.</p> <p><i>Gia.</i> What prize are you talking about?</p> <p><i>Sar.</i> If you care for honor I invite you to participate in a joust tomorrow, Where you will show how much heart you have.</p> <p><i>Gia.</i> How? Where? For whom?</p> <p><i>Sar.</i> For Bellarosa. She wants a sign of love. To prove who is the most worthy of her.</p> <p><i>Gia.</i> To the same challenge I am invited.</p> <p><i>Sar.</i> So you'll come to the stockade?</p> <p><i>Gia.</i> I will be there without fail,</p>
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<p>Ma questa sera, anch'io vi invito al ballo.</p> <p><i>Sar.</i> Questa sera Armidoro Fà certa serenata.</p> <p><i>Gia.</i> E questa terminata,</p> <p>Ver-</p>	<p>But tonight, I as well invite you to the ball.</p> <p><i>Sar.</i> Tonight, Armidoro Is certain to serenade her.</p> <p><i>Gia.</i> And when he is finished,</p>
<p>37</p> <p>Verrete in casa mia A vedermi ballar con leggiadria.</p> <p><i>Sar.</i> Amico in confidenza Fate quel che vi pare; Ma temo vi facciate corbellare.</p> <p><i>Gia.</i> Come! a me questo torto? Mi avete mai veduto? Non sapete Quanto son gaio, e destro! Che del canto, e del ballo io son maestro. Se si tratta di cantar, Non la cedo a un Canarin; Se parlate di ballar, Salto come un Agnellin. Son grazioso, Son vezzoso, Son brillante, Son galante, Sò cantar dò, rè, mi, fà Sò ballar lara, la là.</p>	<p>You will come to my house To see me dance most elegantly.</p> <p><i>Sar.</i> In confidence, my friend, Do what you like; But I'm afraid they'll all mock you.</p> <p><i>Gia.</i> What? They would do me this wrong? have you ever seen me? You don't know How gay and clever I am! Of song and dance, I am the master. If anyone is looking for a song, I sing better than a canary; If you're talking about dancing, I jump around just like a lamb. I am handsome, I am charming, I am brilliant, I am gallant, I know how to sing, do, re mi, fa, I know how to dance, la, la, la, la.</p>

<p>SCENA V.</p> <p><i>SARACCA Solo.</i></p> <p><i>Sar.</i> Va pur pazzo sguaiato. Or ci vuol' altro che dò. re, mi, fà; E che larà larà! Dove si tratta Di coraggio, di forza, e di bravura. Lo faccio traballare a dirittura; E pur quest' animal prosuntuoso[sic]²⁹¹.</p> <p>C3 Cre-</p>	<p>SCENE V</p> <p><i>SARACCA solo.</i></p> <p><i>Sar.</i> He has surely gone crazy. She wants more than do, re, mi, fa; More than la, la, la, la! What she wants is found In courage, in strength, in skill. I'll make him even stagger And also this presumptuous beast.</p>
<p>38</p> <p>Crede d'esser grazioso, e non s'avvede Che mentre paragonasi[sic]²⁹² all'agnello È reputato un bue, che mentre vanta D'esser un Canarino, E creduto un Baggian; povera bestia Dire a lui si potrebbe: al ballo, al canto. Caricatura mia sei tu, un incanto. Questi amanti affettati, e svenevoli Fanno cose cotanto ridicole, Che al bel sesso si rendon stucchevoli, E da tutti si san beffeggiar.</p>	<p>He believes he's being nice, and he does not realize That while he compares himself to a lamb He is being considered an ox, and while he boasts That he is a canary, He seems foolish; poor beast One might tell him: dancing, singing You are a caricature to me, an enchantment. How many courteous and too-romantic lovers do so many ridiculous things, That make them nauseating to the fair sex, And they are mocked by everyone.</p>

²⁹¹ 'presuntuoso'.

²⁹² 'paragonarsi'.

<p>Quegli il ballo, questi altri la musica Fanno a gara, per farsi del merito. Ma son cose, che assai fanno ridere Chi da Uomo sà meglio pensar. Nella giostra costant'ed intrepido Io che penso, alle cose magnifiche Sosterrò d'un guerriero il carattere Per colei, che coraggio mi fà. Ma se vedo, per forte malefica Che il nemeco in valore mi superi, In tal caso che far? Che risolvere? La prudenza consiglio darà. <i>(parte)</i></p> <p>SCE-</p>	<p>Those at the ball, these other with their music They compete to get credit from women. But these things that they do are very amusing To men who have a better way of thinking. I, who think about loftier things, [I will be] constant and intrepid in the joust, I will sustain the character of a warrior For her, she that gives me courage. But if I see, through strong malignance, That my rival has value that is superior to mine, In that case, what shall I do? How will I resolve the situation? Prudence will guide me. <i>(he leaves)</i></p>
<p>39</p> <p>SCECA [SCENA] VI.</p> <p>NOTTE.</p> <p><i>Luogo spazioso, in cui vedesi una machina illuminata con Suonatori e Musici, per eseguire la serenata, ordinata da Armidoro: da un lato la casa di Bellarosa con terrazzino praticabile. All' apparir della machina s'ode un allegra sinfonia, e frattanto sul terrazzino comparisce,</i></p> <p><i>BELLAROSA.</i></p> <p><i>Bel.</i> Questi son d'Armidoro Segnalati favori:</p>	<p>SCENE VI.</p> <p>NIGHT.</p> <p><i>A spacious place, where we see an illumated piece of stage machinery, on which sit players and musicians, Preparing to perform the serenade arranged by Armidoro: on one side [of the stage] is Bellarosa's house with a terrace on which she is able to stand. At the appearance of the machine we hear a joyful symphony, and meanwhile on the terrace appears</i></p> <p><i>BELLAROSA.</i></p> <p><i>Bel.</i> These are Armidoro's signaled favours:</p>

<p>Vuole al fresco esalar i propri ardori.</p> <p><i>ARMIDORO Sulla machina.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che m'arde nel cor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il Tesoro Di fede, e d'amor</p> <p>C4 AR-</p>	<p>He wants to exhale his fire through the chill breeze.</p> <p><i>ARMIDORO on the machine.</i> Sweet breezes that cheerfully Blow all around, Uncover The fire that burns in my heart.</p> <p><i>CORO.</i> In Armidoro's chest Is held the treasure Of faith, and of love</p>
<p>40</p> <p><i>ARMIDORO</i> Narrate alla Bella, Ch'io sento nel petto Eguale al affetto Geloso timor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.</p> <p><i>ARMIDORO</i> Amante sincero, Che pena e delira, Soletto sospira</p>	<p><i>ARMIDORO</i> Tell this to Bella, The affection I feel for her in my chest Is equal To the jealous fear [I feel of losing her].</p> <p><i>CORO.</i> In Armidoro's chest Is held the treasure Of faith, and of love</p> <p><i>ARMIDORO</i> I am a sincere lover That is in pain, is delirious Lonely sighs</p>

<p>L'acquisto d'un cor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.</p> <p><i>Bell.</i> Viva, viva Armidoro Aure, che favellaste, a lui tornate, Dite, che le sue voci a me son grate, Ditegli, che non sono Ne cruda, ne' severa; E dategli per me buona sera. <i>(si ritira)</i></p> <p><i>CO-</i></p>	<p>the acquisition of a heart.</p> <p><i>CORO.</i> In Armidoro's chest Is held the treasure Of faith, and of love</p> <p><i>Bell.</i> Three cheers for Armidoro You breezes that spoke, return to him Tell him that his voices are pleasing to me Tell him that I am not neither cruel, nor severe And tell him good evening. <i>(She retreats into the house)</i></p>
<p>41</p> <p><i>CORO.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che gli arde nel cor. <i>(sparisce la machine)</i></p> <p>SCENA VII.</p> <p>Camera con Lumi.</p> <p><i>BELINDA e PIGNONE.</i></p>	<p><i>CORO.</i> Sweet breezes that cheerfully blow around me, Uncover The fire that burns in my heart. <i>(the machine disappears)</i></p> <p>SCENE VII.</p> <p>An illuminated room.</p> <p><i>BELINDA and PIGNONE.</i></p>

<p><i>Bel.</i> Signor Pignone caro Questa volta conviene O Lasciar l'avarizia, ovver l'amore, O cedere la Bella, o farsi onore.</p> <p><i>Pig.</i> Perche cosi parlate?</p> <p><i>Bel.</i> Forse ancora ignorate, Che alla famosa Bellarosa ha fatto Armidoro gentil la serenata; E che Giacinto al ballo l'ha invitata?</p> <p><i>Pig.</i> E Saracca?</p> <p><i>Bel.</i> E Saracca A questa nuova Dea dell' età nostra Ha preparata una famosa Giostra.</p> <p><i>Pig.</i> Non mi sgomento: anch'io Ebbi l'invito mio E senza tanto strepito e rumore, Io più d'ogn'altro saprò farmi onore.</p> <p><i>Bel.</i> Come?</p> <p>C5 Sc</p>	<p><i>Bel.</i> Dear Signor Pignone It's time to negotiate You must leave behind this stinginess, therefore love, Or Give up Bellarosa, or get honor.</p> <p><i>Pig.</i> Why do you say these things?</p> <p><i>Bel.</i> Perhaps you are still ignoring that Armidoro did for the famous Bellarosa That sweet serenade; And that Giacinto has invited her to the ball?</p> <p><i>Pig.</i> And Saracca?</p> <p><i>Bel.</i> And Saracca Has organized a famous jousting tournament In honor of this new Goddess of Love of our age.</p> <p><i>Pig.</i> I am not frightened; I have also Had my invitation And without causing such commotion and noise, I will get more honor than anyone else</p> <p><i>Bel.</i> How?</p>
<p>42</p> <p><i>Pig.</i> Non vuol dir nulla.</p>	<p><i>Pig.</i> You don't want me to tell you anything.</p>

<p><i>Bel.</i> In fatti, è una Fanciulla Questa ragazza d'oro, Che merita un tesoro: Se non alto per che sa bene ognora A nuovi amanti, tender nuova rete.</p> <p>SCENA VIII.</p> <p><i>BELLAROSA e detti.</i></p> <p><i>Bella.</i> Chi è, che di tanti amanti ha tanta sete?</p> <p><i>Beli.</i> Voi quella appunto siete, Che vezzasetta, e bella Usurpando gli andate a questa, ea quella.</p> <p><i>Bella.</i> Voi ne perdeste alcuno?</p> <p><i>Beli.</i> Sì, Saracca.</p> <p><i>Bella.</i> Di lui nò me n'importa una patacca. Ecco chi nel cor mio S'ha preso il primo loco; Ecco qui l'amor mio. (accenando Pignone.)</p> <p><i>Ping.</i>[sic]²⁹³ (Son tutto foco.)</p>	<p><i>Bel.</i> In fact, she is a child this golden girl. Who deserves a treasure: At least because she very well knows at all times How to spread a new net.</p> <p>SCENE VIII.</p> <p><i>BELLAROSA joins them.</i></p> <p><i>Bella.</i> Who is it, who has a thirst for so many lovers?</p> <p><i>Beli.</i> You are that one, Who, charming, and handsome Goes and steals this one here or that one there.</p> <p><i>Bella.</i> Oh, did you lose someone?</p> <p><i>Beli.</i> Yes, Saracca.</p> <p><i>Bella.</i> He's not important to me at all, Here is the one who is in my heart He's at the top of my list: Here is my love. (indicates Pignone.)</p> <p><i>Pig.</i> (I am all on fire.)</p>
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²⁹³ 'Pig.'

<i>Peli.</i>	
43	
<i>Beli.</i> Ora dite cosi; mà poi direte A Saracca lo stesso.	<i>Beli.</i> You say so now, but then later You'll say the same thing to Saracca.
<i>Ping.[sic]</i> ²⁹⁴ Oh che linguaccia!	<i>Pig.</i> Oh what spiteful gossip!
<i>Bella.</i> Che volete io ne faccia? Son pronta, il vostro caro In atto di notaro a rinunciarvi, Ma s'egli non vi vuol, non sò che farvi.	<i>Bella.</i> What do you want me to do? I'm ready to renounce your lover in front of a notary, But if he doesn't want you, I don't know what to do.
<i>Beli.</i> Non mi vorrà, può darsi, Perche dei vostri vezzi innamorato Adorarvi vorrà, benche sprezzato.	<i>Beli.</i> He would not want me, it may be so, Because with your charms he's enamored He will adore you, even though he's despised [by you].
<i>Bella.</i> Dunque se non sapete Vincerlo con amore, e cortesia, La colpa farà vostra, e non è mia.	<i>Bella.</i> So if he is not Won over by your love and kindness. Then it's your fault, not mine.
<i>Ping.[sic]</i> ²⁹⁵ Dice ben, dice bene. Chi vuol incatenare[sic] ²⁹⁶ uu[sic] ²⁹⁷ cuore amante, Amorosa esser deè, non arrogante.	<i>Pig.</i> Well said, well said. Who wants to chain a loving heart, She has to be loving, not arrogant.

²⁹⁴ 'Pig.'

²⁹⁵ 'Pig.'

²⁹⁶ 'incatenare'.

²⁹⁷ 'un'.

<p><i>Beli.</i> Cosa sapete voi, Signor Pignone caro? Non favelli d'amor, chi è nato avaro. E lei, Signora mia, Che far pretende la dottora a noi Farà meglio badare à fatti suoi. Il sangue già mia brulica Per certo non so chè --- Non parlo con voi (<i>or a Ping. or a Bellarosa.</i>) Discorro frà me. (Mi fremono le viscere;</p> <p>Non</p>	<p><i>Beli.</i> What do you know, Dear Signor Pignone? Do not speak of love, you who were born a miser. And you, my lady, She who claims to us to be an expert You will do well to mind your own business. My blood is already teeming For some kind of --- I don't speak with you (<i>to Pig. and Bella.</i>) I'll talk to myself. (my guts tremble;</p>
<p>44</p> <p>Non posso star in fren.) Ma voi, che volete, Che avete con me? (<i>come sopra.</i>) È meglio ch'io vada Ch'io taccia, perche... Non dico...non parlo;... M'intendo da me.</p> <p>SCENA IX.</p> <p><i>BELLAROSA, e PIGNONE.</i></p> <p><i>Pig.</i> In verità colei Mi fa venir il caldo,</p>	<p>I cannot stay on hold.) But you, what do you want, What problem do you have with me? (<i>as above</i>) It is better if I leave That I keep quiet, because... I won't tell...I won't say:... I understand myself.</p> <p>SCENE IX.</p> <p><i>BELLAROSA and PIGNONE.</i></p> <p><i>Pig.</i> In truth, she Causes me to become overcome with heat,</p>

<p>Se continuava ancor, non stavo saldo</p> <p><i>Bella.</i> Io rido di costoro, e lor non bado Non vò dietro à nissuno, Amanti non procuro; Ma se vengono poi...</p> <p><i>Pig.</i> Che?</p> <p><i>Bella.</i> Non li curo.</p> <p><i>Pig.</i> Brava, brava, son io Il solo fortunato.</p> <p><i>Bella.</i> Avete inteso Che Armidodo col canto, e con il suono Testè mi fece di letizia un dono?</p> <p><i>Pig.</i> Ragazzate son queste.</p> <p><i>Bella.</i></p>	<p>If she would have continued, I would have became unsteady.</p> <p><i>Bella.</i> I laugh at these people, and pay them no mind I don't court anyone I don't go looking for admirers, But if they then come...</p> <p><i>Pig.</i> Then what?</p> <p><i>Bella.</i> I do not care for them.</p> <p><i>Pig.</i> Well done, I am The only lucky one.</p> <p><i>Bella.</i> Have you understood that Armidoro through his music and his song Gave to me the gift of joy?</p> <p><i>Pig.</i> That was childish.</p>
<p>45</p> <p><i>Bella.</i> E che Giacinto Questa sera all festa m'hà invitata,</p> <p><i>Pig.</i> È quest' ancora un'altra ragazzata.</p> <p><i>Bella.</i> E Saracca all Giostra?</p> <p><i>Pig.</i> Frascherie,</p>	<p><i>Bella.</i> And that Giacinto has invited me to the ball this evening,</p> <p><i>Pig.</i> Yet another childish thing to do.</p> <p><i>Bella.</i> And Saracca to the jousting tournament?</p> <p><i>Pig.</i> Trifles,</p>

Debolezze, pazzie.	Weaknesses, follies.
<i>Bella.</i> Ma voi, che siete Savio, prudente, e degno, Qual mi date d'amor verace segno?	<i>Bella.</i> But you, who are Wise, prudent, and worthy, What will you give to me as a sign of your true love?
<i>Pig.</i> La destra, il cor, la fède.	<i>Pig.</i> My right hand, my heart, my faithfulness.
<i>Bella.</i> La destra il cor, la fè me l'offerisce Facilmente ogni amante.	<i>Bella.</i> The right hand, the offer of faithfulness That's easy for every lover to say.
<i>Pig.</i> Ma niun, come son io farà costante.	<i>Pig.</i> But none of them will be as constant as I.
<i>Bella.</i> Caro Signore Pignone Stimo assai la costanza; Ma ogni Donna, ch'ha un poco di saviezza Più dell'amore apreza[sic] ²⁹⁸ la ricchezza.	<i>Bella.</i> Dear Signor Pignone, I really appreciate steadfastness; But every woman, who has even a little wisdom Appreciates wealth more than love.
<i>Pig.</i> Ebben mia cara io son...(che so?)	<i>Pig.</i> Well, my dear, I am...(what am I?)
<i>Bella.</i> Seguite.	<i>Bella.</i> Keep on.
<i>Pig.</i> Volevo dir...	<i>Pig.</i> I want to say...
<i>Bella.</i> Che avete pien lo scrigno?	<i>Bella.</i> That you have a purse full of coins?
<i>Pig.</i> Che ferigno? V'ingunate. Io denari non hò.	<i>Pig.</i> What coins? You have been deceived. I don't have any money.

²⁹⁸ 'apprezza'.

<p><i>Bella.</i> Senza denari Maritarvi volete?</p> <p><i>Pig.</i> Nò mia cara; per altro[sic]²⁹⁹...</p> <p><i>Bella.</i> Io non vi prendo Se scrigno non avete. (<i>in atto di partir.</i>)</p> <p><i>Pig.</i></p>	<p><i>Bella.</i> Without money You want to marry?</p> <p><i>Pig.</i> No my dear; on the other hand...</p> <p><i>Bella.</i> I will not take you If you don't have coins. (<i>pretending to leave.</i>)</p>
<p>46</p> <p><i>Pig.</i> Aspettate, sappiate...</p> <p><i>Bella.</i> Avete scrigno?</p> <p><i>Pig.</i> Vedi a che mi riduci amor maligno!)</p> <p><i>Bella.</i> L'avete, ò non l'avete!</p> <p><i>Pig.</i> Oh Dio... nol sò :</p> <p><i>Bella.</i> Ma come nol sapete!</p> <p><i>Pig.</i> Vi dirò. Zitto, che non si senta Ho un piccolo tesoro: Ho tante doppie d'oro, E argento in quantità;</p>	<p><i>Pig.</i> Wait, you know...</p> <p><i>Bella.</i> That you have money?</p> <p><i>Pig.</i> (Cruel love, you see how I am reduced!)</p> <p><i>Bella.</i> You have it or you don't have it!</p> <p><i>Pig.</i> Oh God... I don't know:</p> <p><i>Bella.</i> How could you not know?</p> <p><i>Pig.</i> I will tell you Be quiet, so that no one listens I have a small fortune: I have many gold coins, I have silver in large quantities;</p>

²⁹⁹ 'peraltro'.

<p>Zitto per carità. Ho delle gioie assai; Ma non lo dite. Quando sarete mia, La vostra economia, Lo scrigno accrescerà Zitto, che non si sappia Zitto per carità.</p> <p>SCENA X.</p> <p><i>BELLAROSA poi ARMIDORO.</i></p> <p><i>Bella.</i> Oh sì, che starei fresca Con questo avaro ai fianchi! Mi verrebero[<i>sic</i>]³⁰⁰ presto i crini bianchi.</p> <p><i>Arm.</i> Con rossor mi presento Bella, a chieder perdono.</p> <p><i>Bella.</i> Armidoro gentil, grata vi sono.</p> <p><i>Arm.</i></p>	<p>Be quiet, for goodness' sake. I have a lot of jewels But don't tell anyone. When you become my wife, Your economy Will make the coffer fuller Be quiet about this, it's a secret Be quiet, for goodness' sake!</p> <p>SCENE X.</p> <p><i>BELLAROSA then ARMIDORO.</i></p> <p><i>Bella.</i> Oh yes, that would be fun [ironic] With this the miser on my side! I would soon have white hair. [grow old]</p> <p><i>Arm.</i> Shamefully, I'll take this opportunity to show up Bella, and ask that you forgive me.</p> <p><i>Bella.</i> Sweet Armidoro, I am grateful to you.</p>
<p>47</p> <p><i>Arm.</i> Posso sperar mercè?</p> <p><i>Bella.</i> Sì, si sperate</p>	<p><i>Arm.</i> May I hope for your mercy?</p> <p><i>Bella.</i> Yes, yes hope</p>

³⁰⁰ 'verrebbero'.

<p>Che che vive sperando Intendetemi voi?</p> <p><i>Arm.</i> Muore penando?</p> <p><i>Bella.</i> Nò; chi spera, ed hà merto[sic]³⁰¹, Di conseguir la sua mercede è certo.</p> <p><i>Arm.</i> Quando è cosi, che posso Senza merto[sic]³⁰² sperar?</p> <p><i>Bella.</i> Caro Armidoro Tanto non vi avvilitate: Siete un bel Ragazzotto, e mi gradite. Presto con un' occhiata Conosco le persone, Con certe hò simpatia, Con alte antipatia; Con chi a genio mi và, son amorosa; E con altri son io rustica, odiosa. Benedetti sian gl' amanti Che, costanti – e rispettosi, Gl' occhi appena osano alzar. Nel servire portentosi, Disgustarci hanno paura, San piuttosto[sic]³⁰³ sospirar.</p>	<p>He who lives on hope You understand?</p> <p><i>Arm.</i> Dies suffering?</p> <p><i>Bella.</i> No; one who hopes, and has merit It is certain that he will achieve his reward.</p> <p><i>Arm.</i> This being the case, that I Can begin to hope without merit?</p> <p><i>Bella.</i> Dear Armidoro, Do not be discouraged: You are a good man, and you are fond of me. Quickly, with one look I know people, Some of them I like, And others I dislike; To those whom I like, I am lovely [to them]; And to the others I am barbaric, hateful. blessed are the lovers that faithfully – and respectfully, Hardly dare to raise their eyes. In portentous service They are afraid to disgust us, And sigh instead.</p>
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³⁰¹ 'merito'.

³⁰² 'merito'.

³⁰³ 'piuttosto'.

<p>I superbi e gl' affettati. A me son tanto antipatici, Certi stucchi, e gli selvatici, Non li posso sopportar.</p> <p>Ma</p>	<p>Those that are superb and false To me they are quite disagreeable, Those who are [too] sweet, and the barbaric, I can't endure them.</p>
<p>48</p> <p>Ma que' grati zerbinetti[sic]³⁰⁴, Si graziosi, e vezzosetti, Si cortesi, ed umilietti, Mi san tutta giubilar. (<i>parte</i>)</p> <p>SCENA XI.</p> <p><i>ARMIDORO Solo.</i></p> <p><i>Arm.</i> Motivo ho di sperar; ma' non an-ancora M'assicura[sic]³⁰⁵ del cor, nè della mano: Ah temo al fin di lufingarmi in vano. Vorrei, e non ardisco, Chieder di più, Temo che mi discacci. Se parlo troppo ardito, e mi contento Per premio à mia costanza, Per conforto al mio cor, della speranza.</p>	<p>But those grateful dandies, Who are pretty, and chaming, Who are polite, and humble. Give me the most joy. (<i>she leaves</i>)</p> <p>SCENE XI.</p> <p><i>ARMIDORO solo.</i></p> <p><i>Arm.</i> I have reason to hope; but not yet I am sure of neither her heart or her hand. I fear I may even be flattering myself idly. I would like to ask more of her And dare not to. I'm fear she will toss me aside. If I speak too boldly, and content myself As prize for my patience, As a comfort for my heart and for my hopes.</p>

³⁰⁴ 'zerbinotti'.

³⁰⁵ 'assicura'.

SCE-	
49	
SCENA XII.	SCENE XII.
Sala magnificamente illuminata per la festa di ballo.	A magnificent room decorated and illuminated for the ball.
<i>BELLAROSA, BELINDA, ALBINA, GIACINTO, ARMIDORO, SARACCA, PIGNONE. Uomini e Donne che Sedono. Apprendosi la scena si vede BELLAROSA ed ARMIDORO finire il Minuetto.</i>	<i>BELLAROSA, BELINDA, ALBINA, GIACINTO, ARMIDORO, SARACCA, PIGNONE. Men and women who sit. The scene opens and we see BELLAROSA and ARMIDORO finish dancing a minuet.</i>
<i>Pig. Se mi vuol favorir...(gl'offre la mano)</i>	<i>Pig. If you will favor me with a dance...(offers his hand)</i>
<i>Bella. Signor perdoni. Se non rendo per ora il minuetto; Ho assai ballato, e riposarmi aspetto. (Si mangian l'altre due.)</i>	<i>Bella. Forgive me sir. If I now refuse the minuet; It was a lot of dancing, and I must rest a minute. (She takes in the appearance of the other two men.)</i>
<i>Gia. Ma prima un solo Spero, sarete grazia Di ballare con me.</i>	<i>Gia. But first just one [dance] I hope that you will grant me A dance.</i>
<i>Bella. Negar nol posso Al padrone di casa. (balla)</i>	<i>Bella. I cannot refuse [this to] The master of the house. (She dances with him.)</i>
<i>Sar. Ora Phonore.... (gli prende una mano,) Potrem goder?</i>	<i>Sar. Now dear...(takes her hand) Might we enjoy [a dance]?</i>
D Pig.	
50	

<p><i>Pig.</i> Mi raccomando[sic]³⁰⁶ anch'io. (<i>fa lo stesso</i>)</p> <p><i>Bella.</i> Quelche[sic]³⁰⁷ vogliono io faccio.</p> <p><i>Beli.</i> Cospetton! Cospettaccio Che impertinenza è questa? Dunque solo per lei si sà la festa?</p> <p><i>Gia.</i> Ballerete... (<i>a Belinda.</i>)</p> <p><i>Sar.</i> Calmatevi.</p> <p><i>Beli.</i> Due ore Che me no stò a seder fredda, e curiosa, E sempre vedo in ballo la graziosa.</p> <p><i>Bella.</i> Piano, piano, coi titoli.</p> <p><i>Gia.</i> Ehi abbiate riguardo. (<i>alle Donne</i>)</p> <p><i>Sar.</i> Temete o Donne un Paladin gagliardo.</p> <p><i>Alb.</i> Così non si dispone Una polita danza. (<i>a Giacinto</i>)</p>	<p><i>Pig.</i> I recommend that you dance with me as well. (<i>also grabs her hand</i>)</p> <p><i>Bella.</i> I'll do what you wish.</p> <p><i>Beli.</i> Hey! Hey!!! What impertinence is this? So you think she's the only girl at this party?</p> <p><i>Gia.</i> You will dance...(to <i>Belinda</i>)</p> <p><i>Sar.</i> Calm yourself, woman.</p> <p><i>Beli.</i> Two hours That I've been sitting in the cold, wondering, And the whole time watching the oh-so-gracious dancing</p> <p><i>Bella.</i> Easy with the name-calling.</p> <p><i>Gia.</i> Hey, you women have some respect. (<i>to the women</i>)</p> <p><i>Sar.</i> Women fear a proud warrior</p> <p><i>Alb.</i> So you have not arranged for A polite dance. (<i>to Giacinto</i>)</p>
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³⁰⁶ 'raccomando'.

³⁰⁷ 'Qualche'.

<p><i>Beli.</i> Non avete creanza.</p> <p><i>Gia.</i> Perdonate... (<i>a Bel.</i>)</p> <p><i>Bella.</i> Se volete ballare, e voi ballate. (<i>a Bel.</i>)</p> <p><i>Gia.</i> Signora... (<i>a Bella.</i>)</p> <p><i>Beli.</i> Che credete D'esser sola voi? Ne sappiam, quanto basta ancora noi.</p> <p><i>Bella.</i> E forse ancor più del bisogno...</p> <p><i>Gia.</i> Oh via! Accomodiam la cosa.</p> <p><i>Sar.</i></p>	<p><i>Belinda.</i> You have no manners.</p> <p><i>Gia.</i> Forgive me...(to <i>Belinda</i>)</p> <p><i>Bella.</i> If you want to dance, then go dance. (to <i>Belinda</i>)</p> <p><i>Gia.</i> Signora...(to <i>Bellarosa</i>)</p> <p><i>Beli.</i> You believe That you're the only girl in the world? We know, and we've had enough.</p> <p><i>Bella.</i> And perhaps more than what's needed here...</p> <p><i>Gia.</i> Oh dear! We need to settle this matter.</p>
<p>51</p> <p><i>Sar.</i> Siete troppo stizzosa.</p> <p><i>Arm.</i> Puntigliosa,</p> <p><i>Pig.</i> È sieretta[sic]³⁰⁸.</p> <p><i>Bel.</i> Ho un veleno, ho una rabbia maledetta.</p> <p><i>Gia.</i> Lasciategli, ballare</p>	<p><i>Sar.</i> You are too irascible.</p> <p><i>Arm.</i> Too stubborn,</p> <p><i>Pig.</i> She is a siren.</p> <p><i>Beli.</i> I am full of poison, of bloody rage.</p> <p><i>Gia.</i> Let them go dance</p>

³⁰⁸ 'sirenetta'.

<p>Il loro Minuetto. E doppio vi prometto... (<i>a Bella.</i>)</p> <p><i>Bel.</i> Oh Signor nò! Quando non ballo adesso, io me ne vò.</p> <p><i>Bella.</i> Anderò io, restate. (<i>a Bel.</i>)</p> <p><i>Gia.</i> Nò Madama fermate (<i>a Bella</i>) Maledetto...direi...basta... non voglio.</p> <p><i>Sar.</i> S'io non vi fossi, nascerebbe un imbroglio.</p> <p><i>Alb.</i> Di voi mi meraviglio. (<i>a Gia.</i>)</p> <p><i>Bel.</i> Fare un simile torto a una par mia. Per una tal, che non si sà chi sia.</p> <p><i>Bella.</i> Sarebbe minor male Che non fosse di voi noto il natale</p> <p><i>Gia.</i> Ohimè...qui in casa mia...</p> <p><i>Bel.</i> Chi pensate ch'io sia? (<i>a Bella.</i>)</p> <p><i>Alb.</i> La cosa più s'impegna.</p> <p><i>Bella.</i> Una che starmi a fronte non è degna.</p> <p>D2 <i>Bel.</i></p>	<p>Their minuet, And afterwards I promise... (<i>to Bellarosa</i>)</p> <p><i>Bel.</i> Oh sir, no! If I am not dancing now, I'm leaving.</p> <p><i>Bella.</i> I'll go, you stay. (<i>to Belinda</i>)</p> <p><i>Gia.</i> No ma'am, stop. (<i>to Bellarosa</i>) Curse it...I would say...enough... I don't want any more of this.</p> <p><i>Sar.</i> If I wasn't here [with all of you], a fight would start.</p> <p><i>Alb.</i> You astonish me. (<i>to Giacinto</i>)</p> <p><i>Beli.</i> You do a similar injustice to a person similar to me For one such woman, that no one knows who she is.</p> <p><i>Bella.</i> It would be less harmful If your birthplace was not known</p> <p><i>Gia.</i> Oh dear...here in my house...</p> <p><i>Bel.</i> Who do you think I am? (<i>to Bellarosa</i>)</p> <p><i>Alb.</i> The thing becomes more serious.</p> <p><i>Bella.</i> One that is not worthy to stand before me.</p>
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Bel. Sarete qualche Dama?

Bella. Se lei saper lo brama.
Son nobile lo dico, e lo sostegno,
Ed i titoli miei mostrar m'impegno.

CORO.

Aiuto! Si desta
Un qualche sterminio;
Il ballo, e la festa
Qui mal finirà.

Bel. Signora Marchesa,
Signora Contessa,
Che gran Principessa
Che gran nobiltà.

Sar./Arm./Gia./Pig. A4. Badate ove siete?
Tacete almen quà.

Bella. Signora Fraschetta,
Ch'io dica permetta
Che mostra coi fatti
La propria viltà.

Alb. Mostrate riguardo,
Restate prudente, (*a Bel. separandole*)
Il mondo vi sente
Che cosa dirà?

Bel. You're saying you're a noble lady?

Bella If you desire to know
I am noble, I say it and I stand by it
And I will commit myself to showing you my titles.

CORO.

Help! Awakes
some destruction;
The ball, and the party,
Here will end badly.

Bel. Lady Marchioness
Lady Countess,
What a Princess,
What a great aristocrat.

Sar./Arm./Gia./Pig. A4 Do you mind?
Be silent, at least here.

Bella. Lady Flirt
Permit me to say
That you show with much evidence
Your own cowardice.

Alb. Show some respect,
Remain cautious (*to Belinda separately*)
The entire world can hear you
What will it say?

<i>Sar.</i>	
53	
<i>Sar./Arm./Gia./Pig. A4. Frenate Orgoglio Che meglio farà.</i>	<i>Sar./Arm./Gia./Pig. A4. Curb your pride That is the best thing to do.</i>
<i>Bel./Bella. A2. Ragioni non voglio Nè ceder vò già.</i>	<i>Bel./Bella. A2. There are no reasons An I will not surrender yet.</i>
<i>CORO. Le Sedie, le cuffie Volar si vedranno.</i>	<i>CORO. Chairs, ladies' hats Will be seen flying.</i>
<i>Bel. A me un tal strapazzo? (a Bella.)</i>	<i>Bel. Why are you such a strain to me? (to Bella)</i>
<i>Bella. Per me un tal schiamazzo?</i>	<i>Bella. For me such a disturbance?</i>
<i>A2. Mi soffoca il caldo. Frenarmi non sò – Tutti, eccette le due Donne.) Soffrite, tacete.</i>	<i>A2. I suffer the heat. I don't know how to restrain myself – (Everyone except the two women.) Suffer it, be silent.</i>
<i>Bel./Bella. A2. Oh questo poi nò.</i>	<i>Bel./Bella. A2. Oh certainly not this.</i>
<i>IL CORO. Vergogna! rispettino Almen la brigata; La burla è avanzata[sic]³⁰⁹,</i>	<i>IL CORO. Shame on you! Have some respect At least for the company; The trick is too much now,</i>

³⁰⁹ 'avanzata'.

Soffrir non si può.	It cannot be suffered anymore.
D3 <i>Bel.</i>	
54	
<i>Bel./Bella. A2. Son già indiavolata, Ne sò qualche sò:</i>	<i>Bel./Bella. A2. I am already furious. Few times have I known this much anger.</i>
<i>Alb. (Se fossimo altrove Vorrei ben sfogarmi) (guardando Bella.)</i>	<i>Alb. (If we were somewhere else I would certainly vent my feelings.) (looking at Bellarosa)</i>
<i>Bel. Saprò vendicarmi.</i>	<i>Beli. I shall know my revenge.</i>
<i>Bella. Saprò sodisfarmi[sic]³¹⁰.</i>	<i>Bella. I shall know contentment.</i>
<i>A3. Sò quello che dico, Sò quello che farò.</i>	<i>A3. I know what I'm saying, I know what I'll do.</i>
<i>Gia. Signore in casa mia Tacete in cortesia...</i>	<i>Gia. Ladies, in my house Be quiet out of common courtesy...</i>
<i>Bel./Bella. A2. Tacere non si può.</i>	<i>Bel./Bella. A2. We cannot remain silent.</i>
<i>Pig. Temete la giustizia, Se fate un criminale.</i>	<i>Pig. Fear justice If you commit a criminal act.</i>
<i>Bel./Bella. A2. A ciò pensar non vò.</i>	<i>Bel./Bella. A2. I'm not going to think about this.</i>

³¹⁰ 'soddisfarmi'.

<p><i>Sar.</i> Chetatevi, giudizio! O faccio un precipizio.</p> <p><i>Bel./Bella. A2.</i> Timor di voi non hò.</p> <p><i>CORO.</i> Sia detto anco una volta Tacete, o diam di volta...</p> <p><i>Bel./Bella. A2.</i> Chiamati, io qui non v'ho.</p> <p><i>TUT-</i></p>	<p><i>Sar.</i> Quiet yourselves, be sensible! Or I will make [a mess].</p> <p><i>Bel./Bella. A2.</i> I'm not afraid of you.</p> <p><i>CORO.</i> Let it be said one time Keep silence, or we will get mad...</p> <p><i>Bel./Bella. A2.</i> Call yourself, I do not have you here. [literal translation]</p>
<p>55</p> <p><i>TUTTI eccetta ALB.</i> Battatevi, amazzatevi, Ch'io non l'impedirò.</p> <p><i>Bella.</i> Fraschetta! (<i>a Bel.</i>)</p> <p><i>Bel.</i> Invidiosa! (<i>a Bella.</i>)</p> <p><i>Sar.</i> Più, più!</p> <p><i>Arm.</i> Bella cosa!</p> <p><i>Bella.</i> Superba! (<i>a Bel.</i>)</p> <p><i>Gia.</i> Vi lodo.</p> <p><i>Bel.</i> Sfacciata! (<i>a Bella.</i>)</p>	<p><i>ALL except ALB.</i> Fight, battle, I will not stop you.</p> <p><i>Bellarosa.</i> You flirtatious woman! (<i>to Belinda</i>)</p> <p><i>Belinda.</i> Envious woman! (<i>to Bellarosa</i>)</p> <p><i>Sar.</i> More, more!</p> <p><i>Arm.</i> Nice one!</p> <p><i>Bellarosa.</i> You are arrogant! (<i>to Belinda</i>)</p> <p><i>Gia.</i> I praise you.</p> <p><i>Belinda.</i> You are insolent! (<i>to Bellarosa</i>)</p>

<p><i>Pig.</i> Vi godo.</p> <p><i>Alb.</i> Ma voi di provocarle Dovereste aver rossor. (<i>agli Uomini.</i>)</p> <p><i>Bel./Bella. A2.</i> La Bile mi contamina Son negra dal furor.</p> <p><i>Gl' uomini eccette le Donne.</i> E pur siete bellissime Nel mezzo all'ira ancor.</p> <p><i>CORO.</i> È indegno - un tale impegno. Già tutto il Mondo intende Che simili vicende Vi fanno poco onor.</p> <p>D4 TUT</p>	<p><i>Pig.</i> This is fun.</p> <p><i>Alb.</i> But you provoke them You should be ashamed. (<i>to the men</i>)</p> <p><i>Bel./Bella. A2.</i> Bile contaminates me I am black with fury.</p> <p><i>The men without the women.</i> And you're surely beautiful Even in the middle of a jealous rage.</p> <p><i>CORO.</i> It is despicable – such a commitment. Already the entire world means That similar events do you little honor.</p>
<p>56</p> <p>TUTTI. Lo sdegno – è un grand'impegno, Per chi ogni mosca prende; E tutto il mal discende</p> <p><i>Bel./Bella. A2.</i> Da quel superbo cor.</p> <p><i>Tutti gl'altri.</i> Da te, tiranno Amor.</p>	<p>ALL. The indignation – it is a great commitment For everyone who become enraged over every little thing And all the evil descends.</p> <p><i>Bel./Bella. A2.</i> From that arrogant heart.</p> <p><i>All of the others.</i> From you, Love, you tyrant.</p>

Fine dell' Atto secondo.	End of Act II.
<p>57</p> <p>ATTO TERZO</p> <p>SCENA I</p> <p>Cortile.</p> <p><i>ALBINA, e BELINDA.</i></p> <p><i>Bel.</i> Che vi par, non le dissi. Quanto dir si potea[sic]³¹¹? L'hò strapazzata; L'ho fatta vergognar, mi son sfogata.</p> <p><i>Alb.</i> Così avess'io potuto Suonar con voi campane doppie, il caso... Si può ben dar...verrà...</p> <p><i>Bel.</i> Scommetto il naso, Gli passerà la voglia un'altra volta, Di spacciarsi per Dama.</p> <p><i>Alb.</i> Eh dica pure D'esser anco Reina; Ma dubito, che sia nemmen Pedina.</p> <p><i>Bel.</i> Eppur tutti persistono A volerla, ad amarla;</p>	<p>ACT III</p> <p>SCENE I</p> <p>A courtyard.</p> <p><i>ALBINA and BELINDA.</i></p> <p><i>Bel.</i> What do you think, didn't I tell her as much as I could? I made her mad; I made her ashamed, I vented myself.</p> <p><i>Alb.</i> If I just could have managed to double what you said, the case... It would have been good, [her day] will come...</p> <p><i>Bel.</i> I bet my nose That she will no longer have the will To impersonate an aristocratic lady.</p> <p><i>Alb.</i> Oh, she can even say that she's a queen; But I doubt that she's even a pawn.</p> <p><i>Bel.</i> Yet they all persist In wanting her, and loving her;</p>

³¹¹ 'poté'.

B5 <i>Alb.</i>	
58	
<p><i>Alb.</i> E di noi dicono Che si attacchiamo al peggio; Lo san gl' Uomin' ancor per quel ch'io veggio.</p>	<p><i>Alb.</i> And they say to us That we have acted in the worst way; Men are still the worst about that, from what I can see.</p>
SCENA II.	SCENE II.
<i>SARACCA armato, e detti.</i>	<i>SARACCA, armed [with a sword], joins them.</i>
<i>Sar.</i> Alla piazza, alla piazza, allo steccato!	<i>Sar.</i> The piazza, the piazza, the stockade!
<i>Bel.</i> Oh pazzo spiritato!	<i>Beli.</i> You're possessed by craziness!
<i>Sar.</i> Oggi a vostro dispetto Bellarosa trionfa.	<i>Sar.</i> Today, in spite of you, Bellarosa triumphs.
<i>Bel.</i> Ed io trionfo Maggior, che a Bellarosa é riservato, È Saracca veder tristo, e burlato.	<i>Beli.</i> And my triumph Is greater, that to Bellarosa will see, that Saracca is sad, and ridiculous
<i>Sar.</i> Questa è tutta invidiaccia.	<i>Sar.</i> Everything you say is out of hateful envy.
<i>Alb.</i> Oh via, buon prò vi faccia. Dite, nello steccato. Che avete voi di bello preparato?	<i>Alb.</i> Oh come on, so much good it will do you. Tell us about the jousting stockade. What have you prepared[for your beautiful Bellarosa]?
<i>Sar.</i> La Giostra s'ha da far, chi è valoroso	

<p>Al cimento verrà. Per dar piacere. All'Idol mio diletto Dar in premio prometto Al guerrier valoroso. Che l'impresa, sarà più bella, e buona, Cen-</p>	<p><i>Sar.</i> The brave jouster Will participate in the trial, to please My beloved idol [of love] I promise to give a prize To the valiant warrior who wins the competition. [So] that the challenge will be more beautiful and good.</p>
<p>59</p> <p>Cento scudi, un cavallo, e una corona. (Mà già il più valoroso farò io E l'honor, ed il premio sarà mio.)</p> <p>SCENA III.</p> <p><i>ALBINA, e BELINDA.</i></p> <p><i>Bel.</i> Avrei piacere, che nello steccato Rimanesse Saracca almen stroppiato.</p> <p><i>Alb.</i> E noi vogliam intervenir coll'altre?</p> <p><i>Bel.</i> Certamente che sì'. Dobbiam noi pure. Mostrar indifferenza, Finger di non pesarvi, e aver pazienza.</p> <p><i>Alb.</i> Chi sà mai, se Armidoro Sarà alla Giostra armato?</p>	<p>A hundred gold pieces, a horse, and a crown. (But I am already the bravest, And the honor, and the prize, will be mine.)</p> <p>SCENE III.</p> <p><i>ALBINA and BELINDA.</i></p> <p><i>Bel.</i> I would have liked if Saracca Would at least be maimed at the stockade.</p> <p><i>Alb.</i> And do we want to intervene with the others?</p> <p><i>Bel.</i> Certainly. We have to do that as well. We must show indifference, Pretend not to think about them, and have patience.</p> <p><i>Alb.</i> Who ever knows if Armidoro Will even come to the joust armed?</p>

<p><i>Bel.</i> Anch'egli è innamorato Di quella, ch'hà le trentatrè bellezze. Vorrà farle veder le sue prodezze.</p> <p><i>Alb.</i> Alfin costei dovrebbe O per questo, o per quel determinarsi; Liberar tutti gli altri, e maritarsi.</p> <p><i>Bel.</i></p>	<p><i>Bel.</i> He too is in love With her, she who has thirty-three beauties. He will want to show her his bravery.</p> <p><i>Alb.</i> Finally, she will have to Determine if she wants this one or that one; Freeing all the others, and marry.</p>
<p>60</p> <p><i>Bel.</i> Ed io vorrei, più tosto che costei, Per grazia se ne andasse alla malora.</p> <p><i>Alb.</i> Basta: per poco ancora Vuò aspettar, che ritorni Armidoro pentito al primo foco. E s'ei[<i>sic</i>]³¹² dura ostinato, Volgerò il core ad un amore più grato. Dolce rimedio al core, Quando sospira in vano, E con novello ardore L'antico discacciar. Sembra che sia tormento Spegner il primo foco; Ma insolito contento Le pene fà[<i>sic</i>]³¹³ scordar.</p>	<p><i>Bel.</i> And I would like that she do so most swiftly And, for heaven's sake, that she will go to ruin.</p> <p><i>Alb.</i> Enough: I must still wait For a little while, for Armidoro To repent and return to his first love. And if he remains obstinant, I will turn my heart to a more grateful lover. Sweet remedy for the heart, When it sighs in vain, And with new fervor Chases the old one away. It seems that I am tormented to put out the first fire; But unusually content Makes the sorrows forget.</p>

³¹² 'sei'.

³¹³ 'fa'.

<p><i>Bel.</i> Io più volte ho provato Il piacer di cambiar la siamma in petto, E l'occasion di riprovarlo aspetto. (<i>parte</i>)</p> <p>SCENA IV.</p> <p><i>ARMIDORO BELLAROSA, e PIGNONE.</i> <i>armato.</i></p> <p><i>Bel.</i> Bravo, me ne consolo. (<i>a Pig.</i>)</p> <p><i>Pig.</i> Voglio mostrar anch'io la mia bravura;</p>	<p><i>Beli.</i> I have tried several times To take pleasure in this change of heart, And I wait for the occasion to try it again. (<i>they leave</i>)</p> <p>SCENE IV.</p> <p><i>ARMIDORO, BELLAROSA, and PIGNONE,</i> <i>who is armed.</i></p> <p><i>Bella.</i> Well done, I am comforted by it. (<i>to Pig.</i>)</p> <p><i>Pig.</i> I also want to show you my bravery;</p>
<p>61</p> <p>Benchè un poco in età, non hò paura.</p> <p><i>Arm.</i> Bella, io vado al cimento E a voi consacro i colpi A voi che di quel'alma il nume siete, A voi che del mio cor l'arbitrio avete.</p> <p><i>Bel.</i> Vivano i valorosi Tornerete gloriosi; Ed io m'impegno al più valente, e prode Ricco premio donar d'applausi, e lode.</p> <p><i>Arm.</i> Ma la destra?</p> <p><i>Pig.</i> Ma il core?</p>	<p>Though I am a little older than the rest, I am not afraid.</p> <p><i>Arm.</i> Bella, I am going to the trial And I dedicate my performance to you To you, who are the light of the soul, To you, who have power over my heart.</p> <p><i>Bella.</i> Long live the brave You will return glorious; And I will engage myself to the most talented and brave To give A rich prize of applause and praise.</p> <p><i>Arm.</i> But what about the right [hand]?</p> <p><i>Pig.</i> But what about the heart?</p>

<p><i>Arm.</i> Il fortunato Quale sarà di noi?</p> <p><i>Bel.</i> Di questa cosa parleremo poi.</p> <p><i>Arm.</i> Vado dunque al cimento, Tutt'amor, tutto foco E il vostro nome in mio soccorso invoco. (<i>parte.</i>)</p> <p>SCE-</p>	<p><i>Arm.</i> Who will be the fortunate one among us?</p> <p><i>Bella.</i> We'll discuss that later.</p> <p><i>Arm.</i> So I will go to the trial All in love, all on fire, And I will invoke your name to help me win. (<i>They leave.</i>)</p>
<p>62</p> <p>SCENA V.</p> <p><i>BELLAROSA, e PIGNONE.</i></p> <p><i>Bel.</i> E voi Signor Pignone Vi porrete cogli altri al paragone?</p> <p><i>Pig.</i> Perche nò? Non sapete Che in premio al vincitor oggi si dona Cento scudi, un cavallo, e una Corona?</p> <p><i>Bel.</i> Dunque per l'interesse Andrete a cimentarvi?</p> <p><i>Pig.</i> Io voglio conndarvi Che per vincer coteste bagatelle</p>	<p>SCENE V.</p> <p><i>BELLAROSA and PIGNONE.</i></p> <p><i>Bella.</i> And you Mr. Pignone You'll go to fight as well?</p> <p><i>Pig.</i> Why not? Don't you know the prize that will be given to today's victor? A hundred gold pieces, a horse, and a crown.</p> <p><i>Bella.</i> So are you going to attempt To take part in these affairs?</p> <p><i>Pig.</i> I'll allow That, to win these trifles I would let my skin break little.</p>

<p>Un pò[sic]³¹⁴ mi lasciarei[sic]³¹⁵ romper la pelle.</p> <p><i>Bel.</i> Potrebbe darsi ancora Vi cavassero un occhio.</p> <p><i>Pig.</i> Non lo credo; Ma quando il mio destino L'avesse scritto nelle carte sue, Mi consolo, che gli occhi sono due. (<i>parte.</i>)</p> <p>SCENA VI.</p> <p><i>BELLAROSA poi GIACINTO.</i></p> <p><i>Bel.</i> Oh questo è pazzo vero; Quest' è perfetto avaro,</p> <p>Che</p>	<p><i>Bel.</i> One of them might still Take out your eye.</p> <p><i>Pig.</i> I don't believe it; But when my destiny Has been written in the cards I console myself, that I have two eyes. (<i>He leaves.</i>)</p> <p>SCENE VI.</p> <p><i>BELLAROSA then GIACINTO.</i></p> <p><i>Bella.</i> Oh, this is truly crazy; This one is a perfect miser,</p>
<p>63</p> <p>Che per poco danaro Cotanto l'interesse l'innamora: Un occhio in pace prederebbe ancora. Costui non sà per me. Non abbado a Saracca</p>	<p>that for such little money So much he is in love with [worldly] interest: Yet he would still lose an eye in peace. He doesn't even really know me. I won't take care of Saracca</p>

³¹⁴ 'po'.

³¹⁵ 'lascerei'.

<p>Ed Armidoro non mi piace un acca. Piuttosto, se volesse maritarmi, Potrebbe accomodarmi Giacinto, perch'è semplice, e amoroso, Che lascia fare, e che non è geloso. Eccolo in verità; l'hò[<i>sic</i>]³¹⁶ nominato, E tosto egli è comparso. Ciò vuol dire Che qual cosa frà noi dovrà seguire.</p> <p><i>Gia.</i> Alla pugna, alla pugna amorosa Se mi scorta la bella vezzosa, Più timore nel core non hò.</p> <p><i>Bel.</i> Siete dunque disposto Di pugnare anche voi Per infallibile?</p> <p><i>Gia.</i> Sarò col braccio mio, sarò terribile.</p> <p><i>Bel.</i> Pugnate per il premio De i scudi, e del cavallo?</p> <p><i>Gia.</i> Pugno per due bei labbri di corallo.</p> <p><i>Bel.</i> Siete amante</p> <p><i>Gia.</i> Dirò... Respondere vorrei...</p> <p>Mà</p>	<p>And I don't like Armidoro one bit. Rather, if he wants to marry me, Giacinto could accommodate me, because he is simple, and loving, He who leaves things alone, and is not jealous. Here is the truth; I called him, And soon he appeared. That makes me want to say That something between us must follow.</p> <p><i>Gia.</i> In the battle, in the battle of love If the beautiful and charming woman escorts me, I have no more fear in my heart.</p> <p><i>Bella.</i> So you as well are willing To battle for infallible [Love]?</p> <p><i>Gia.</i> I will be [there] with my arm, I will be unbeatable.</p> <p><i>Bel.</i> Are you fighting for the prizes, The gold coins, and the horse?</p> <p><i>Gia.</i> I am fighting for two beautiful, coral-colored lips.</p> <p><i>Bel.</i> You are a lover.</p> <p><i>Gia.</i> I will say... I would like to respond...</p>
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³¹⁶ 'l'ho'.

64	
Mà parlino in mia vece gli occhi miei.	But let my eyes speak on my behalf.
<i>Bel.</i> Caro Signor Giacinto, Quanto si hà caldo; il petto Convien parlare schietto. Diteme il vostro sentimento espresso È anch'io farò con voi poscia lo sso[sic] ³¹⁷ .	<i>Bel.</i> Dear Mr. Giacinto, How much heat do you have your heart should speak candidly. Tell me the emotion that you expressed And then I will share mine with you as well, this moment.
<i>Gia.</i> Hò nel core...un non sò che... Vorrei dirlo...mà non sò... Certo caldo...provo in me Sospirare ognor mi fà	<i>Gia.</i> I have in my heart...something I don't understand... I would like to tell you about it...but I don't know how A certain heat...I feel that makes me sigh at all times.
<i>Bel.</i> Mi distruggio...e sò il perchè... Vorrei dirlo...e non si può... Tanto amore...tanta sè... Delirare ognor mi fà.	<i>Bel.</i> I am shattered..and I know why... I would like to say...and I can't... So much love...so much... I will be delirious or evermore.
<i>Gia.</i> Non arrivo...	<i>Gia.</i> I do not arrive...
<i>Bel.</i> Non intendo...	<i>Bel.</i> I do not intend...
A2. Lo direi...parlarei... Mà...Capite? Ah! Che dite? Si, v'intendo Si comprendo	A2. I would say...I would like to say... But...do you understand? Ah! What are you saying? Yes, I understand you Yes, I get the meaning

³¹⁷ 'stesso'.

<p>Da quel muto favellar.</p> <p><i>Gia.</i> Che voi siete...</p> <p><i>Bel.</i> Che volete...</p> <p>Ah non posso più parlare</p> <p><i>Gia.</i> Sù coraggio</p> <p><i>Bel.</i> Via il timore.</p> <p><i>Gia.</i> Voglio dire...che nel core...</p> <p>Io m'imbroglio, e dir nol sò...</p> <p><i>Bel.</i></p>	<p>From that silent exchange [of feelings].</p> <p><i>Gia.</i> That you are...</p> <p><i>Bel.</i> That you want...</p> <p>Ah, I can't say any more.</p> <p><i>Gia.</i> Have courage.</p> <p><i>Bel.</i> Take my fear away.</p> <p><i>Gia.</i> I want to say...that in my heart...</p> <p>I am confused, and I don't know what to say...</p>
<p>65</p> <p><i>Bel.</i> Vò spiegar...che nel sen...</p> <p>Perche vien...quel velen...</p> <p>Mi confondo, e dir nol sò.</p> <p><i>Gia.</i> Come fare a capir?</p> <p><i>Bel.</i> Vò provar di finir.</p> <p>Nel mio sen.</p> <p><i>Gia.</i> Nel mio cor</p> <p><i>Bel.</i> Il velen</p> <p><i>Gia.</i> Dell'amor</p>	<p><i>Bel.</i> I want to explain..that in my heart...</p> <p>Because it's coming...this poison</p> <p>I am confused, and I don't know how to say it.</p> <p><i>Gia.</i> How can I understand?</p> <p><i>Bel.</i> I want to try and finish.</p> <p>In my heart.</p> <p><i>Gia.</i> In my heart.</p> <p><i>Bel.</i> The poison</p> <p><i>Gia.</i> Of love</p>

<p><i>Bel.</i> Quando vien...</p> <p><i>Gia.</i> Come par...</p> <p><i>A2.</i> Sempre più... Peggio và... Più non voglio favellar</p> <p><i>Gia.</i> Mi guardate?</p> <p><i>Bel.</i> Sospirate?</p> <p><i>A2.</i> Ho capito, che ferito È d'amore il vostro cor Ardor anch'io bell'Idol mio E per voi son tutto amor.</p> <p>E SCE-</p>	<p><i>Bel.</i> When it comes...</p> <p><i>Gia.</i> As for...</p> <p><i>A2.</i> Always more... It becomes worse... I don't want to speak anymore.</p> <p><i>Gia.</i> Look at me?</p> <p><i>Bel.</i> Are you sighing?</p> <p><i>A2.</i> I understand, that hurt By love is your heart Passion I also feel, my beautiful idol of love And with you I am completely in love.</p>
<p>66</p> <p>SCENA ULTIMA</p> <p>Steccato per la Giostra.</p> <p><i>SARACCA</i> armato in mezzo allo Steccato. <i>ALBINA</i> e <i>BELINDA</i> nel Palchetto. <i>ARMIDORO</i> e <i>PIGNONE CORO</i> e poi <i>BELLAROSA</i> e <i>GIACINTO</i>, che giungono come <i>Seigue</i>.</p> <p><i>CORO.</i></p>	<p>FINAL SCENE</p> <p>Stockade for the joust.</p> <p><i>SARACCA</i>, armed, is in the middle of the stockade. <i>ALBINA</i> and <i>BELINDA</i> are in the stands. <i>ARMIDORO</i> and <i>PIGNONE</i> with the <i>CHORUS</i>, then <i>BELLAROSA</i> and <i>GIACINTO</i>, who arrive afterwards.</p> <p><i>CORO.</i></p>

<p>Il famoso, il gran Saracca Questa Giostra, e Bellarosa, Stravagante, e portentosa Dona in prova del suo amor.</p> <p><i>Sar.</i> Venga al fin Bellarosa, e qui mi veda Dal mio furore armato Stenderli al piè un esercito sventrato. Ditele, che aspettando io slancio pieno Di moribonda pena Come un cane di Toro alla catena</p> <p><i>Pig.</i></p>	<p>The famous, the great Saracca This joust, and Bellarosa, extravagant, and wondrous. Gives [this] as proof of his love.</p> <p><i>Sar.</i> Come right here Bellarosa, and here see me Armed in my fury To play them at her feet like a disemboweled army Tell her that I am waiting for the full surge Of the mortal wound As a dog that is chained to a bull.</p>
<p>67</p> <p><i>Pig.</i> (Se adesso è così ardente) (<i>Palco.</i>) In faccia à Bellarosa ei sia un serpent: Il Regalo è in borasea. Ebbene! È meglio) Signori miei frenarmi io più non posso. Avete cor Saracca?</p> <p><i>Sar.</i> Io poi di te farò tanta triacca[sic]³¹⁸</p> <p><i>Pig.</i> Veniamo ne alle mosse, io vò provarmi.</p> <p><i>Sar.</i> Spando io tanto di naso...</p> <p><i>TUTTI.</i> all'armi! all' armi!</p>	<p><i>Pig.</i> (If he is now so bold.) (<i>He stands.</i>) In front of Bellarosa he will be a snake: The fat is in the fire now. Well! It's for the best.) Gentlemen, I have restrained myself, but I cannot do so anymore. Saracca, do you have a heart?</p> <p><i>Sar.</i> I will use you for the antidote.</p> <p><i>Pig.</i> Let's get on with the fight, I want to prove myself.</p> <p><i>Sar.</i> I will cut off your entire nose...</p> <p><i>ALL.</i> To arms! Grab your weapons!</p>

³¹⁸ 'triacca'.

<p><i>Arm.</i> Aiutami Cupido.</p> <p><i>Bel.</i> Olà! Fermate: Di questa Giostra il premio Resti, a chi lo propose, al mio Giacinto Che combattè il mio core, io lo dò vinto. Si carino, ecco il premio, Che in faccia[<i>sic</i>]³¹⁹ a tutti amor vi dà pietoso.</p> <p>E2 Io</p>	<p><i>Arm.</i> Help me, Cupid.</p> <p><i>Bella.</i> Hey! Stop: The prize of this joust Will remain in the possession of he who offered it, to my Giacinto Who conquered my heart, I will give it to him. Yes, you lovely one, here is the prize, That, in the face of everyone [else], will give you compassionate love</p>
<p>68</p> <p>Io son vostra Giacinto, e voi mio sposo. (<i>si danno la mano</i>)</p> <p><i>Gia.</i> Oh giostra inaspettata Sopra tutte le Giosstre archi beata!</p> <p><i>Beli.</i> Buon prò di tutto core... (<i>a Saracca.</i>)</p> <p><i>Alb.</i> Mi consolo con lei gran Vincitore.</p> <p><i>Sar.</i> Farò a tutti paura</p> <p><i>Pig.</i> Non merita altro don la sua bravura.</p> <p><i>Sar.</i> Come? a me questo torto...</p>	<p>I am yours, Giacinto, and you are my husband. (<i>they join hands.</i>)</p> <p><i>Gia.</i> Oh the unexpected joust Blessed above all other jousts!</p> <p><i>Beli.</i> My entire heart is filled with good intentions...(to Saracca)</p> <p><i>Alb.</i> I will console myself with you, great winner</p> <p><i>Sar.</i> I will make all of you afraid.</p> <p><i>Pig.</i> Your bravery does not deserve another gift.</p> <p><i>Sar.</i> How could you wrong me in this way?</p>

³¹⁹ 'faccia'.

<p><i>Arm.</i> E tutti quanti Ci lasciate così...</p> <p><i>Bel.</i> Di quattro amanti Essere non poss'io; Adempio il dover mio A Belinda lasciando il suo Saracca Ad Albina Armidoro Ed al avaro Pignone il suo tesoro. Giacinto non ha impegni, ed è amoroso. No sò toro a nessun, sè il sò mio sposo.</p> <p><i>Alb.</i> Or conosco, e confesso Che Bellarosa ha nobili pensieri</p> <p><i>Beli.</i> Ella è nata di Dame, e Cavalieri.</p> <p><i>Gia.</i> Ecco! Ecco! Sì Ecco L'ambil sposa mia.</p> <p><i>Pig.</i></p>	<p><i>Arm.</i> And you leave us all like this...</p> <p><i>Bella.</i> To all four lovers I cannot be true; I will fulfill my duty To leave to Belinda her Saracca And to Albina her Armidoro And to the miser Pignone his treasure. Giacinto does not have any commitments, and he is in love. I do not do wrong to anyone, if he's my husband.</p> <p><i>Alb.</i> Now I know, and I confess That Bellarosa has noble thoughts.</p> <p><i>Beli.</i> She is was born a lady, and of knights.</p> <p><i>Gia.</i> That's it! She is My sweet wife.</p>
<p>69</p> <p><i>Pig.</i> Ma non si sà chi sia.</p> <p><i>Bel.</i> Nacqui in Ragusi Di nobil stirpe figlia, Partita per piacer dal suol natio.</p> <p><i>Gia.</i> Queste son cose, che ho da saper io Bisogno ora non c'è</p>	<p><i>Pig.</i> But no one knows who she really is.</p> <p><i>Bella.</i> I was born in Ragusi Daughter of a noble lineage. Then I left my native land for pleasure.</p> <p><i>Gia.</i> These are thing that I have to know But there is no need right now</p>

Ch'altri le sappia, e le direte a me.	that others should know, and you can tell them to me.
<i>Arm.</i> Misero sventurato!	<i>Arm.</i> Miserable wretch!
<i>Sar.</i> O che. veleno!	<i>Sar.</i> Oh, what poison!
<i>Pig.</i> Senza moglie, cosi spenderò meno.	<i>Pig.</i> Without a wife, I will spend less money.
<i>Bel.</i> Sù, via Signori miei. Tornate al primo foco.	<i>Bella.</i> Go, gentlemen, Return to your first loves.
<i>Gia.</i> Sì, sì! fate com'io: Ecco la sposa mia.	<i>Gia.</i> Yes, yes! Do as I do Here is my bride
<i>Arm.</i> Deh Albina cara... (<i>ad Alb.</i>)	<i>Arm.</i> Ah, dear Albina... (<i>to Alb.</i>)
<i>Sar.</i> Deh Belinda mia... (<i>a Bel.</i>)	<i>Sar.</i> Oh, my Belinda... (<i>to Bel.</i>)
<i>Alb.</i> Son pronta a perdonarvi. (<i>ad Arm.</i>)	<i>Alb.</i> I am ready to forgive you. (<i>to Arm.</i>)
<i>Beli.</i> Son pronta come sui sempre, a sposarvi. (<i>a Sar.</i>)	<i>Beli.</i> I am ready, as I always have been, to marry you. (<i>to Sar.</i>)
<i>CORO.</i> Bravi! Bravi! è meglio pace; Alle nozze andreino poi, E godremo ancora noi Dell'amor che vi annodò	<i>CHORUS.</i> Well done! Well done! Peace is better; We will then go to the weddings, And still derive joy For the love that tied you together.
<i>Alb.</i>	
70	

<p><i>Alb./Beli./Arm./Sar. A4.</i> Torni amor nel nostro petto A destar quel primo affetto, Che per poco si ammorzò.</p> <p>TUTTI. E ne' nostri amanti cori Sian perpetui quegl' ardori, Che primieri Amor destò.</p> <p>CORO. Bravi, Bravi! &c,</p> <p><i>Pig.</i> Non mi venga più il prurito Di voler farmi marito. La mia Borsa in moglie avrò.</p> <p><i>Tutti eccetta Bellarosa.</i> Una sposa sì compita, Che de' cuori è calamita, Tutti al fin rese contenti³²⁰ E se stessa consolò.</p> <p><i>Bel.</i> Goderò giorni felici Se mi siete tutti amici</p> <p>TUTTI Viva amor e la sua face. Che la pace – a noi recò.</p>	<p><i>Alb./Beli./Arm./Sar. A4.</i> Love, return to our hearts To awaken that first affection That almost died.</p> <p>ALL. And in our lovers' hearts Will always these ardors be present That were awoken by the pristine love.</p> <p>CHORUS. Well done! Well done! etc.</p> <p><i>Pig.</i> I have no longer come to have an itch To make myself a husband. My purse will be my wife.</p> <p><i>All except Bellarosa.</i> A bride so accomplished That she is a magnet of hearts, In the end, all made content And herself consoled.</p> <p><i>Bella.</i> I will enjoy this happy day If you all become my friends.</p> <p>ALL Long live love, and his beautiful face that peace brought to us.</p>
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³²⁰ Taken together, the placement of emphasis in the word 'compita' and the rhyme between 'compita' and 'calamita' supports the argument that the *grave* accent on the final 'a' sometimes included in the opera's title is erroneous.

<p>CORO. Viva ognor frà voi la pace, Che verace amor portò.</p> <p>Fine del Damma.</p>	<p>CHORUS. For evermore, long live peace among you That true love brought.</p> <p>End of the drama.</p>
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Appendix E: Comparison Between the Text in Salieri's Autograph Score (A-Wn 1) and the Printed Libretto (A-Wst)

Bar	System	Beat	Difference
No. 2, Act I, Scene I - Quartet: <i>Bell'idolo d'amore</i> (Giacinto, Armidoro, Saracca, Pignone)			
13	All voices	3	A-Wn 1: piagasti; A-Wst: impiagasti
No. 4, Act I, Scene I - Quartet: <i>Bel nume Cupido di te già mi fido</i> (Armidoro, Giacinto, Saracca, Pignone)			
9, 11	All voices	2	A-Wn 1: (al-)trui mai non sarà; A-Wst: (al-)trui non sarà
No. 5, Act I, Scene II - Recitative: <i>Udiste? Sì, pur troppo</i> (Albina, Belinda)			
28, 29ff.	Belinda		A-Wn 1: scene split into recitative and aria, recit ends with “che sto ben di lingua” and aria begins with “Questa del sesso nostro”; A-Wst: no break in text within scene
No. 6 Act I, Scene II - Aria: <i>Questa del sesso nostro</i> (Belinda)			
17, 24, 59, 87	Belinda	2	A-Wn 1: nel gatto; A-Wst: del gatto
58	Belinda	1	A-Wn 1: pugne; A-Wst: e pugne
No. 7, Act I, Scene III - Recitative: <i>Dura cosa è l'amor</i> (Albina)			
n/a			
No. 8, Act I, Scene IV - Cavatina: <i>Donne belle che bramate</i> (Bellarosa)			
56	Bellarosa		A-Wn 1: scene split into cavatina and recitative, cavatina ends with “Che di lor non so che far”; A-Wst: No break in scene

No. 9, Act I, Scene IV - Recitative: <i>In verità, quando ci penso, io rido</i> (Bellarosa)			
1	Bellarosa		A-Wn 1: scene split into cavatina and recitative, recitative begins with “In verità, quando ci penso, io rido”; A-Wst: no break in scene
11	Bellarosa	4, 1-4	A-Wn 1: additional words added between “a chi trattar mi vuole” and “A tutti ne dispenso” - “buone grazie, a parole”; A-Wst: line not present
No. 10, Act I, Scene V - Recitative: <i>(Ecco la mia diletta)</i> (Bellarosa, Pignone)			
44	Bellarosa, Pignone		A-Wn 1: scene split into recitative and aria, recitative ends with “Io non lo so”, aria begins with “Figlia mia”; A-Wst: no break in scene
No. 11, Act I, Scene V - Aria: <i>Figlia mia, se di marito</i> (Pignone)			
99-108	Pignone	4-6, 1-6	A-Wn 1: different text appears between “T'amo assaissimo” and “Pensa e risolviti” - “son fresco e vegeto, son fresco e vegeto, posso benissimo far da manto, tu mi hai capito. Eh? Si...”; A-Wst: between “T'amo assaissimo” and “Pensa e risolviti” are the lines, “Son gentilissimo, Sò il conto mio: Bell'Idol mio Tu m'hai ferito;”
No. 12, Act I, Scene VI - Recitative: <i>Costui per dir il vero</i> (Bellarosa, Saracca)			
n/a			
No. 13, Act I, Scene VII- Recitative: <i>E tal io bramo</i> (Bellarosa, Armidoro, Saracca)			
4	Bellarosa	2	A-Wn 1: “ gentil degno d'amore”; A-Wst: “gentil il mio dolce amore”

17	Bellarosa		A-Wn 1: scene split into recitative and aria, recitative ends with “Nel amor mio fidate,” aria begins with “Quel bel valor m'accende”; A-Wst: no break in scene
No. 14, Act I, Scene VII - Aria: <i>Quel bel valor m'acende</i> (Bellarosa)			
13, 15, 53	Bellarosa	1	A-Wn 1: “vezzo”; A-Wst: “viso”
No. 15, Act I, Scene VIII - Recitative: <i>Ma voi, che pretendete</i> (Armidoro, Saracca)			
3	Armidoro	4	A-Wn 1: “fatti”; A-Wst: “pensier”
No. 16, Act I, Scene IX - Recitative: <i>Ma voi, che pretendete</i> (Albina, Armidoro, Saracca)			
39	Armidoro		A-Wn 1: scene split into recitative and aria, recitative ends with “Quel’ oppio incantator della speranza” and aria begins with “Sperar il caro porto”; A-Wst: no break in scene
No. 17, Act I, Scene IX - Aria: <i>Sperar il caro porto</i> (Armidoro)			
n/a			
No. 18, Act I, Scene X - Recitative: <i>Misera me!</i> (Albina, Saracca)			
26	Saracca		A-Wn 1: scene split into recitative and aria, recitative ends with “Quante in Levante ne suol dar la peste”, aria begins with “Tagliar braccia?”; A-Wst: no break in scene
No. 19, Act I, Scene X - Aria: <i>Tagliar braccia? Bagatelle</i> (Saracca)			
n/a			
No. 20, Act I, Scene XI - Recitative: <i>È tanto il mio dolor che non ascolto</i> (Albina, Bellarosa)			
30	Bellarosa		A-Wn 1: scene split into recitative and aria, recitative ends with “ei sarà mio”, aria begins with “Son fuori di me!”; A-Wst: no break in scene

No. 21, Act I, Scene XI - Aria: <i>Son fuori di me!</i> (Albina)			
n/a			
No. 22, Act I, Scene XII - Recitative: <i>Queste donne, io lo so, m'odiano tutte</i> (Bellarosa, Giacinto)			
30-31	Giacinto	4, 1-3	A-Wn 1: “e cupido...cupido...”; A-Wst: “ed Amore faretrato”
No. 23, Act I, Scene XII - Aria: <i>Recipe di quelli occhi</i> (Giacinto)			
n/a			
No. 24, Act I, Scene XIII - Recitative: <i>Costui, per dire il vero, è un certo umor cuorioso</i> (Bellarosa)			
n/a			
No. 25, Act I, Scene XVI - Recitative: <i>Per fido, indegno</i> (Belinda, Saracca)			
11-12	Belinda	2-4, 1	A-Wn 1: “provati, se sai buono”; A-Wst: “Anzi or[r]or ti bastono”
28	Belinda	3-4	A-Wn 1: “bastarda”; A-Wst: “fraschetta”
No. 26, Act I, Scene XV - Recitative: <i>Che diavol di fracasso</i> (Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
21	Albina	1	A-Wn 1: “stiamo”; A-Wst: “stiamgli”
No. 27, Act I, Scene XVI - Recitative: <i>Per invidia favela</i> (Giacinto, Saracca, Armidoro, Pignone)			
n/a			
No. 28, Act I, Scene XVII - Recitative: <i>Intesti quanto basta</i> (Bellarosa, Giacinto, Pignone, Saracca)			
13-15	Bellarosa	3-4, 1-4	A-Wn 1: “ ora prometo far di qualche finezza un vega letto”; PL” sarà segno che del mio amore più d’ogn’altro è degno
No. 29, Act I, Finale - Ensemble: <i>Con fonda aritmetica</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			

18	Saracca	4	A-Wn 1: “si”; A-Wst: “ci”
No. 30, Act II, Scene I, Recitative: <i>Ho inteso, ho letto a chiare note</i> (Armidoro)			
n/a			
No. 31, Act II, Scene II, Recitative: <i>Alfin v'ho ritrovato</i> (Albina, Armidoro)			
4	Albina	4	A-Wn 1: “...siate per me stato incostante...”; A-Wst: “...siate per me incostante...”
No. 32, Act II, Scene III, Recitative: <i>Poss'io soffrir di più</i> (Albina)			
n/a			
No. 33, Act II, Scene III, Cavatina: <i>E viva Rosabella</i> (Giacinto)			
17-19	Giacinto	1-6	A-Wn 1: “...l'erbe, i frutti, i fiori...”; A-Wst: “...l'herbe, i fiori...”
No. 34, Act II, Scene III, Recitative: <i>Voi pur siete invaghito</i> (Albina, Giacinto)			
6	Albina	3	Difference in spelling - A-Wn 1: “anderete ingannando”; D-Dl: “andere teingannando”
48ff.	Albina		A-Wn 1: scene split into recitative and aria, recitative ends with “con onte, e offese”, aria begins with “Si vanta, si dice”; A-Wst: no break in scene
No. 35, Act II, Scene III, Aria: <i>Si vanta, si dice</i> (Albina)			
63-65	Albina	4, 1-4, 1	A-Wn 1: [Ingiusta, è la legge] spiacevole a dei [che pari alli rei]”; A-Wst: “Ingiusta, è la legge, Che pari alli rei”
No. 36, Act II, Scene IV, Accompanied Recitative: <i>Dunque Armidoro</i> (Giacinto)			
n/a			
No. 37, Act II, Scene IV, Cavatina: <i>Chi ha coraggio si vedrà</i> (Saracca)			

n/a			
No. 38, Act II, Scene, IV, Recitative: <i>Di qual premio parlate</i> (Giacinto, Saracca)			
13	Giacinto	4	A-Wn 1: “ci”; A-Wst: “vi”
No. 39, Act II, Scene IV, Aria: <i>Se si tratta di cantar</i> (Giacinto)			
n/a			
No. 40, Act II, Scene V, Recitative: <i>Va pur pazzo sguaiato</i> (Saracca)			
17	Saracca	1	A-Wn 1: “sciocco”; A-Wst: “bestia”
No. 41, Act II, Scene V, Aria: <i>Questi amanti affettati e svenevoli</i> (Saracca)			
8-9, 16-17	Saracca	3-4, 1-2	A-Wn 1: “far criticar”; A-Wst: “san bessegiar”
17	Saracca	3-4	A-Wn 1: “Quello”; A-Wst: “Quegli”
18	Saracca	2-3	A-Wn 1: “quell”; A-Wst: “questi”
No. 42a-c, Act II, Scene VI, Sinfonia for two orchestras			
n/a			
No. 43, Act II, Scene VI, Recitative: <i>Questi son d'Armidoro segnalati favori</i> (Bellarosa)			
n/a			
No. 44a, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			
n/a			
No. 44b, Act II, Scene VI, Recitative: <i>Viva, viva Armidoro</i> (Bellarosa)			
n/a			
No. 44c, Act II, Scene VI, Chorus: <i>Bell'aure che liete</i> (Armidoro, Chorus [SATB])			

n/a			
No. 45, Act II, Scene VII, Recitative: <i>Signor Pignone caro</i> (Belinda, Pignone)			
16	Pignone	2-4	A-Wn 1: “Facciano pure”; A-Wst: “Non mi sgomento: anch’io”
19-21	Pignone	4, 1-4, 1-2	A-Wn 1: “colla donna gentil mi farò onore”; A-Wst: “Io più d’ogn’altro saprò farmi onore”
24-26	Belinda	4, 1-4, 1	A-Wn 1: inserted line, “S’ha mille qualità perfere in lei” (between “un tesoro” and “Se non altro”)
No. 46, Act II, Scene VIII, Recitative: <i>Chi è che di tanti amanti ha tanta sete?</i> (Bellarosa, Belinda, Pignone)			
38ff.	Belinda		A-Wn 1: scene split into recitative and aria, recitative ends with “a fatti suoi”, aria begins with “Il sangue già mia brulica”; A-Wst: no break in scene
No. 47, Act II, Scene VIII, Aria: A-Wn 1 - <i>Mi pizzica, mi stuzzica</i>/PL: <i>Il sangue già mi brulica</i> (Belinda)			
4-6, 74-76, 122-124	Belinda	6, 1-6	A-Wn 1: “Mi pizzica, mi stuzzica un...”; A-Wst: “Il sangue già mia brulica, un...”
No. 48, Act II, Scene IX, Recitative: <i>In verità colei</i> (Bellarosa, Pignone)			
53ff.	Pignone		A-Wn 1: scene split into recitative and aria, recitative ends with “Vi dirò”, aria begins with “Zitto, che non si senta”; A-Wst: no break in scene
No. 49, Act II, Scene IX, Aria: <i>Zitto, che non si senta</i> (Pignone)			
n/a			
No. 50, Act II, Scene X, Recitative: <i>Oh sì, che starei fresca</i> (Bellarosa, Armidoro)			
29ff.	Bellarosa		A-Wn 1: scene split into recitative and aria, recitative ends with “son io rustica, odiosa”, aria begins with “Benedetti sian gl’amanti”; A-Wst: no break in scene

No. 51, Act II, Scene X, Aria: <i>Benedetti sian gli amanti</i> (Bellarosa)			
n/a			
No. 52, Act II, Scene XI, Recitative: <i>Motivo ho di sperar</i> (Armidoro)			
n/a			
No. 53, Act II, Scene XII, Minuet I (Instrumental)			
n/a			
No. 54, Act II, Scene XII, Recitative: <i>Se mi vuol favorir</i> (Bellarosa, Giacinto, Pignone)			
10ff.			A-Wn 1: scene split into two separate sections of recitative by minuet, recitative <i>Se mi vuol favorir</i> ends with “al padrone di casa”; A-Wst: no break in scene
No. 55, Act II, Scene XII, Minuet II (Instrumental)			
n/a			
No. 56, Act II, Scene XII, Recitative: <i>Ora l'onor potrem godere</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
27-28	Pignone	4-1	A-Wn 1: “e col detta”; A-Wst: “e fieretta”
30	Giacinto	1-4	A-Wn 1: “Lasciate che fa[c]ciano”; A-Wst: “Lasciategli, ballare”
36	Giacinto	3	A-Wn 1: “cospettaccio” (“maledetto” has been crossed out); A-Wst: “maledetto”
47	Belinda	1-2	A-Wn 1: “credete”; A-Wst: “pensate”
55ff.			A-Wn 1: scene split into recitative and finale, recitative ends with Bellarosa's line “Ed i titoli miei mostrar m'impegno”, finale begins with chorus singing, “Aiuto! Si desta”; A-Wst: no break in scene

No. 57, Act II, Finale - Ensemble: <i>Aiuto! Si desta un qualche scompiglio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
5	Chorus	1-2	A-Wn 1: “scompiglio”; A-Wst: “sterminio”
No. 58, Act III, Scene I, Recitative: <i>Che vi par</i> (Albina, Belinda)			
n/a			
No. 59, Act III, Scene II, Recitative: <i>Alla piazza, alla piazza, allo steccato</i> (Albina, Belinda, Saracca)			
n/a			
PRESENT IN A-Wn 1, MISSING FROM PL: No. 60, Act III, Scene -, Aria: <i>Vada, vada il trombettiere</i> (Saracca)			
n/a			
No. 61, Act III, Scene III, Recitative: <i>Avrei piacere, che nello steccato</i> (Albina, Belinda)			
19-21	Belinda	1-4	A-Wn 1: “Dubito, ch'a ciò far vi sia l'intoppo perché la libertà piace troppo.”; A-Wst: “Ed io vorrei, più tosto che costei, per grazia se ne andasse alla malora.”
28ff.			A-Wn 1: scene split into recitative and finale, recitative ends with “Volgerò il core ad un amore più grato”, recitative begins with “Dolce rimedio al core”; A-Wst: no break in scene
No. 62, Act II, Scene III, Aria: <i>Dolce rimedio al core</i> (Albina)			
n/a			
No. 63, Act III, Scene IV, Recitative: <i>Io più volte ho provato</i> (Belinda)			
n/a			
No 64, Act III, Scene V, Recitative: <i>Bravo, me ne consolo</i> (Bellarosa, Armidoro, Pignone)			
n/a			

PRESENT IN A-Wn 1, MISSING FROM PL: No. 65, Act III, Scene -, Aria: Pien d'ardir costante e forte (Armidoro)			
n/a			
No. 66, Act III, Scene VI, Recitative: <i>E voi signor Pignone</i> (Bellarosa, Pignone)			
n/a			
No. 67, Act III, Scene VII, Recitative: <i>Oh questo è pazzo vero</i> (Bellarosa)			
n/a			
No. 68, Act III, Scene VII, Cavatina: <i>Alla pugna</i> (Giacinto)			
n/a			
No. 69, Act III, Scene VII, Recitative: <i>Siete dunque disposto</i> (Bellarosa, Giacinto)			
3	Bellarosa, Giacinto	2-3	A-Wn 1: the line “Per infallibile?” is Giacinto's; A-Wst: the line “Per infallibile?” is Bellarosa's
14	Bellarosa	3	A-Wn 1: “chietto”; A-Wst: “schietto”
17ff.			A-Wn 1: scene split into recitative and duet, recitative ends with “e anch'io farò con voi poscia lo stesso”, duet begins with “Ho nel core”; D-Dl: no break in scene
No. 70, Act III, Scene VII, Duetto: <i>Ho nel core un non so che</i> (Bellarosa, Giacinto)			
56-58	Giacinto	2, 1-2, 1	A-Wn 1: new line added in between “Voglio dire...che nel core...” and “Io m'imbroglio, e dir nol so...” - “viene amore traditor...”; A-Wst: “Voglio dire...che nel core...Io m'imbroglio, e dir nol so...” (no additional line)
No. 71, Act III, “Scena Ultima”, Chorus: <i>Il famoso, il gran Saracca</i> (Chorus [SATB])			
14, 16, 28, 30	all	1-3	A-Wn 1: “premio”; A-Wst: “prova”

No. 72, Act III, “Scena Ultima”, Recitative: <i>Vengo alfin Bellarosa, e qui mi veda</i> (Pignone, Saracca)			
2-3	Saracca	4-1	A-Wn 1: “del suo”; A-Wst: “dal mio”
4-5	Saracca	1-4, 1	A-Wn 1: “stendergli un promontorio ai piè incarnato”; A-Wst: “stenderli al piè un esercito sventrato”
No. 73, Act III, “Scena Ultima”, Accompanied Recitative: <i>Aiutami Cupido</i> (Bellarosa, Pignone)			
n/a			
No. 74, Act III, “Scena Ultima”, Recitative: <i>Di questa giostra il premio</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca)			
n/a			
No. 75, Act III, Finale, Ensemble: <i>Bravi! Bravi! è meglio pace</i> (Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca, Chorus [SATB])			
3-15, 48-60	Chorus	4, 1-4	A-Wn 1: “se giostrar vorrebbe poi, io farete fra di voi, col amarvi a chi più può, col amarvi a chi più può”; A-Wst: “Alle nozze andremo poi, e godremo ancora noi, dell’amor che vi annodò”
17	Albina, Belinda, Armidoro, Saracca	1-2	A-Wn 1: “torna”; A-Wst: “torni”
72		3	A-Wn 1: no indication for Saracca to sing a tutti line with Pignone; A-Wst: stage direction for all main cast to sing except for Bellarosa (“tutti eccetta Bellarosa”)
99-100, 103-04	Bellarosa, Albina, Belinda, Armidoro, Giacinto, Pignone, Saracca	3-4, 1-2	A-Wn 1: “portò”; A-Wst: “recò”
	Chorus		A-Wn 1: no final line sung by chorus; A-Wst: additional line sung by chorus, “Viva ognor frà voi la pace, che verace amor portò”

Appendix F: Comparison Between Goldoni-Galuppi (1752) and Boccherini-Salieri (1774) Versions of Libretti for *La calamita de' cuori*

To create this comparison between Goldoni's original libretto for *La calamita de' cuori* and the revised version created for Salieri's 1774 opera, I consulted the texts that appear in the manuscript copy of Galuppi's *La calamita de' cuori* (shelf mark Mus.Hs. 18058) and Salieri's autograph score *La calamita de' cuori* (Mus.Hs. 17839), both held at Vienna's Österreichische Nationalbibliothek. I have added position numbers, placed in square brackets, immediately before each aria, recitative, ensemble, and instrumental movement in Salieri's autograph, A-Wn 1, and Galuppi's manuscript; these numbers do not appear in the manuscript or libretto sources for Salieri's and Galuppi's operas. The position numbers below correspond with those listed in the indexes in Appendices B.1 and B.6, respectively.

Minor changes in punctuation, e.g. substitution of a semicolon for a comma, etc., are not indicated here. Differences in spelling, accents, and text between the two versions are indicated with a [!] placed after the difference in both settings below. When entire sections of text are repeated verbatim, I have omitted these portions of text to save space. Tutti markings indicate that the principal cast and chorus sing same text.

Goldoni/Galuppi	Boccherini/Salieri
ATTO PRIMO	ATTO PRIMO
[NOs. 1, 2, 3] – Instrumental sinfonia	[NO. 1] – Instrumental sinfonia
SCENA I.	SCENA PRIMA.
<i>Tempio dedicato ad Amore col Simulacro di Cupido, ed ara accesa.</i>	<i>Tempio dedicato ad Amore col Simulacro di Cupido, ed ara accesa.</i>
<i>ARMIDORO, GIACINTO, PIGNONE, e SARACCA.</i>	<i>ARMIDORO, GIACINTO, PIGNONE, e SARACCA.</i>
[NO. 4: Ensemble, ‘Bell’idolo d’amore’] <i>Arm./Gia./Pig./Sar. A4. Bell’Idolo d’Amore,</i> Che m’impiagasti il core, Innanzi[!] à te vengh’io A chiederti pietà. La bella e saporita De cuori è[!] calamita Ti chiede la mia fede La mia sincerità.	[NO. 2: Ensemble, ‘Bell’idolo d’amore’] <i>Arm./Gia./Pig./Sar. A4. Bell’Idolo d’Amore,</i> Che m’impiagasti il core, Dinanzi[!] à te vengh’io A chiederti pietà. La bella e saporita De cuori calamita Ti chiede la mia fede La mia sincerità.
[NO. 5: Recitative, ‘Amor, tu, che ricovri] <i>Arm. Amor, tu, che ricovri</i> Su queste arene sconosciuta ancora La bella, che innamora A me concedi di sua destra il dono; Che frà gl’amanti[!] il più costante io sono.	[NO. 3: Recitative, ‘Amor, tu che ricovri’] <i>Arm. Amor, tu, che ricovri</i> Su queste arene sconosciuta ancora La bella, che innamora, A me concedi di sua destra il dono; Che frà gli amanti[!] il più costante io sono.

<p><i>Pig.</i> A me fa, che si unisca Nume accorto, e sagace Costei, che a tutti piace.</p> <p><i>Sar.</i> Eh, corponon di Bacco, Cacerò tutti in Sacco Amor, me la concedi colle buone Ò[!] me la prendo con un cospettone.</p> <p><i>Gia.</i> Di rustica progenie Tralcio mal educato! Chi vuol rendersi grato All'idolo amoroso, Esser dè[!] qual son'io bello, e vezzoso.</p> <p><i>Pig.</i> Vedrem di Rosabella[!] Ove l'affetto inclina.</p> <p><i>Sar.</i> Vedrem, se l'indovina Stimando il mio valore.</p> <p><i>Arm.</i> Se apprezza il di lei cuore La Costanza, e la fede, All'amor[!] mio non negherò[!] mercede.</p> <p><i>Gia.</i> S'ella fa conto della leggiadria, Bellarosa senz'altro sarà mia.</p> <p>[NO. 6: Ensemble, 'Bel Numbe Cupido'] <i>Arm./Gia./Pig./Sar. A4.</i> Bel Nume Cupido Di te già mi fido.</p>	<p><i>Pig.</i> A me fa, che si unisca Nume accorto, e Sagace Costei, che a tutti piace.</p> <p><i>Sar.</i> Eh, corponon di Bacco, Cacerò tutti in Sacco Amor me la concedi colle buone O[!] me la prendo con un cospettone.</p> <p><i>Gia.</i> Di rustica progenie Tralcio mal educato! Chi vuol rendersi grato All'idolo amoroso, Esser dee[!] qual son'io bello, e vezzoso.</p> <p><i>Pig.</i> Vedrem di Bellarosa[!] Ove l'affetto inclina.</p> <p><i>Sar.</i> Vedrem, se l'indovina Stimando il mio valore.</p> <p><i>Arm.</i> Se apprezza il di lei cuore La costanza, e la fede, All amor[!] mio non negherà[!] mercede.</p> <p><i>Gia.</i> S'ella fa conto della leggiadria, Bellarosa senz'altro sarà mia.</p> <p>[NO. 4: Ensemble, 'Bel Nume Cupido'] <i>Arm./Gia./Pig./Sar. A4.</i> Bel Nume Cupido Di te già mi fido.</p>
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<p>La donna vezzosa, La mia Bellarosa, Amarmi saprà. [!] La dolce gradita Gentil calamita, Che attratto ha il mio core, Bel Nume d'amore Amarmi saprà.</p> <p><i>SCENA II</i></p> <p><i>ALBINA and BELINDA.</i></p> <p>[NO. 7: Recitative, 'Udiste? Si pur troppo'] <i>Alb.</i> Udiste?</p> <p><i>Beli.</i> Si pur troppo.</p> <p><i>Alb.</i> Questa ignota straniera E l'idolo de cuori.</p> <p><i>Beli.</i> Ella ha saputo Con arte e con lusinghe Accendere, incantar l'isola tutta Ella sola è la bella, ogn'altra è brutta.</p> <p><i>Alb.</i> E Armidoro, che tanto M'amò[!], fido, e costante, Della Straniera è di venuto amante</p>	<p>La donna vezzosa, La mia Bellarosa, D'altrui non sarà.[!] La dolce gradita Gentil calamita, Che attratto ha il mio core, Bel Nume d'amore Amarmi saprà.</p> <p><i>SCENA II</i></p> <p><i>ALBINA e BELINDA.</i></p> <p>[NO. 5: Recitative, 'Udiste? Si pur troppo'] <i>Alb.</i> Udiste?</p> <p><i>Beli.</i> Si pur troppo.</p> <p><i>Alb.</i> Questa ignota straniera E l'idolo de cuori.</p> <p><i>Beli.</i> Ella ha saputo Con arte, e con lusinghe Accendere, incantar l'isola tutta; Ella sola è la bella, ogn'altra è brutta.</p> <p><i>Alb.</i> E Armidoro, che tanto Mi amò[!], fido, e costante, Della Straniera è divenuto amante.</p>
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<p><i>Beli.</i> E il traditor Saracca, Ch'era il più fido degli amanti miei, Mi lascia e m'abbandona per colei.</p> <p><i>Alb.</i> Noi soffriremo il torto Senza farne vendetta?</p> <p><i>Beli.</i> Di noi quella fraschetta Riderà impunemente?</p> <p><i>Alb.</i> Il nostro sdegno Ecciti à vendicarsi Tant'altre, come noi femmine offese.</p> <p><i>Beli.</i> Rivoltiam contro lei tutto il paese. Io farò la mia parte; E s'altri arme non ho, che mi distingua; Posso vantarmi, che sto ben di lingua.</p> <p>[NO. 8: Aria, 'Questa del sesso nostro'] <i>Beli.</i> Questa del sesso nostro Arma[!] che morde, e pugne, Come nel[!] gatto l'unge, Come nel cane i denti, Pose natura in me. Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabioso[!] Si, rabioso[!] Gatto di furia pieno, E compassion non v'è.</p>	<p><i>Beli.</i> E il traditor Saracca, Ch'era il più fido degli amanti miei, Mi lascia e m'abbandona per colei.</p> <p><i>Alb.</i> Noi soffriremo il torto Senza farne vendetta?</p> <p><i>Beli.</i> Di noi quella fraschetta Riderà impunemente?</p> <p><i>Alb.</i> Il nostro sdegno Ecciti à vendicarsi Tant'altre, come noi femmine offese.</p> <p><i>Beli.</i> Rivoltiam contro lei tutto il paese. Io farò la mia parte; E se altr'armi non ho, che mi distingue, Posso vantarmi, che sto ben di lingua.</p> <p>[NO. 6: Aria, 'Questa del sesso nostro'] <i>Beli.</i> Questa del sesso nostro Arme[!] che morde, e pugne, Come del[!] gatto l'unge, Come nel cane i denti, Pose natura in me. Con chi levar mi tenta Il bocconcin gustoso, Cane sarò rabbioso[!], Gatto di furia pieno[!], E compassion non v'è.</p>
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SCENA III

ALBINA, solo.

[NO. 9: Recitative, ‘Dura cosa è l’amor’]

Alb. Dura cosa è l’amore, quando si prova
In amor crudeltà. Comprendo adesso
Quella felicità che mal conobbi
Corrisposta, e servita,
E son del mio rigor quasi pentita.
Armidoro mi amava,
Languiva, e sospirava; ed io solea
Delli[!] sospiri suoi prendermi gioco.
Sdegnato poco à poco
Spense con nuovo foco il primo ardore,
Ed io tardi per lui piango d’amore.
Ma la cagion funesta
Del mio duol, del mio pianto, è quella indegna.
Sdegno, ed amor m’insegna
Che solo a me s’aspetta
Procurar de’ miei torti aspra vendetta.

[NO. 10: Aria, ‘Se il foco m’accende d’amor’]

Alb. Se il foco m’accende
d’amore e di sdegno,
Far strage m’impegno
Di chi mi contende
La pace del cor.

Amante, ma irata,

SCENA III

ALBINA, Sola.

[NO. 7: Recitative, ‘Dura cosa è l’amor’]

Alb. Dura cosa è l’amore, quando si prova
In amor crudeltà. Comprendo adesso
Quella felicità, che mal conobbi
Corrisposta, e servita,
E son del mio rigor quasi pentita.
Armidoro mi amava,
Languiva, e sospirava; ed io solea
Dei[!] sospiri suoi prendermi gioco;
Sdegnato poco à poco
Spense con nuovo foco il primo ardore,
Ed io tardi per lui piango d’amore.
Ma la cagion funesta
Del mio duol, del mio pianto, è
quella indegna.
Sdegno, ed amor m’insegna
Che solo a me s’aspetta
Procurar de’ miei torti aspra vendetta.

<p>Ho doppio desio. Afflige il cor mio La sorte spietata, Il barbaro amor.[!]³²¹</p> <p>SCENA IV.</p> <p>[NO. 11: Aria, ‘Donne belle, che bramate’] <i>Bella.</i> Donne belle, che bramate Preda far dè cuori amanti Ne volete? Io ne hò[!] tanti, Che di lor non sò[!] che far. Nò, non sò che far.[!]</p> <p>[NO. 12: Recitative, ‘In verità, quando ci penso, io rido’] <i>Bella.</i> In verità, quando ci penso, io rido. Tutti mi corron dietro, Tutti vogliono me, m’amano tutti, E pur sicuramente Non mi servo di Studio artificiale Tutto quel, ch’ho di buono, è naturale.</p> <p>Proccuro con giudizio Di dar nel genio a chi trattar mi vuole. Buone grazie, e parole a tutti ne dispenso</p>	<p>SCENA IV.</p> <p><i>BELLAROSA sola.</i></p> <p>[NO. 8: Cavatina, ‘Donne belle, che bramate’] <i>Bella.</i> Donne belle, che bramate Preda far dè cuori amanti Ne volete? Io ne ho[!] tanti, Che di lor non so[!] che far.</p> <p>[NO. 9: Recitative, ‘In verità, quando ci penso, io rido’] <i>Bella.</i> In verità, quando ci penso, io rido. Tutti mi corron dietro, Tutti vogliono me, m’amano tutti; E pur sicuramente Non mi servo di Studio artificiale Tutto quel, ch’ho di buono, è naturale.</p> <p>Proccuro con giudizio Di dar nel genio a chi trattar mi vuole. Buone grazie, e parole a tutti ne dispenso;</p>
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³²¹ ‘Se il foco m’accende’ not present in Boccherini/Salieri setting of *La calamita de’ cuori*.

<p>E sian belli, o sian brutti, O da vero, o da scherzo, io lodo tutti. Questo è quel, che mi giova A far ch'io sia stimata, e ben veduta, Dove son forastiera, e sconosciuta.</p> <p>SCENA V.</p> <p><i>PIGNONE e detta</i></p> <p>[NO. 13: Recitative, 'Ecco la mia diletta'] <i>Pig.</i> Ecco la mia diletta.</p> <p><i>Bella.</i> Ecco l'avar.</p> <p><i>Pig.</i> Amo, adoro costei, quanto il danaro[!].</p> <p><i>Bella.</i> Serva Signor Pignone.</p> <p><i>Pig.</i> Son vostro servitore.</p> <p><i>Bella.</i> È mio Padrone.</p> <p><i>Pig.</i> Che fate qui soletta?</p> <p><i>Bella.</i> Un certo conto. Facea col mio cervello. Per veder quanto danno Fan le spese minute in capo all'anno.</p>	<p>E sian belli, o sian brutti, O da vero, o da scherzo, io lodo tutti. Questo è quel, che mi giova A far ch'io sia stimata, e ben veduta, Dove son forastiera, e sconosciuta.</p> <p>SCENA V.</p> <p><i>PIGNONE e detta</i></p> <p>[NO. 10: Recitative, '(Ecco la mia diletta)'] <i>Pig.</i> (Ecco la mia diletta.)</p> <p><i>Bella.</i> (Ecco l'avar.)</p> <p><i>Pig.</i> (Amo, adoro costei, quanto il denaro[!].)</p> <p><i>Bella.</i> Serva Signor Pignone.</p> <p><i>Pig.</i> Son vostro servitore.</p> <p><i>Bella.</i> È mio Padrone.</p> <p><i>Pig.</i> Che fate qui soletta?</p> <p><i>Bella.</i> Un certo conto. Facea col mio cervello. Per veder quanto danno Fan le spese minute in capo all'anno.</p>
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<p><i>Pig.</i> O figlia; la rovina Del povero Paese Son le superflue spese. Il tabacco, il caffè, la cioccolata, Ed altre piccolo spese quotidiane. Di chi non hà[!] giudizio, Formano[!] à[!] poco, à[!] poco il precipizio.</p> <p><i>Bella.</i> Io sempre in vita mia Studiaì la economia.</p> <p><i>Pig.</i> Brava, bravissima.</p> <p><i>Bella.</i> E son dello scialaquo inimicissima.</p> <p><i>Pig.</i> Oh che bella occasione È questa per Pignone!</p> <p><i>Bella.</i> Ehi sentite Con un capitalletto Di cinquanta ducati, Sedeci, in mesi tre, n'ho guadagnati.</p> <p><i>Pig.</i> Sedeci in mesi tre sopra cinquanta! Se fosser stati cento Sarebber trenta due Quattro via trenta due fà cento è otto[!] Più del cento per cento? Oh che bel vanto! Io non son giunto à[!] guadagnar mai tanto.</p> <p><i>Bella.</i> Credetemi, che ho testa...</p>	<p><i>Pig.</i> O figlia; la rovina Del povero Paese Son le superflue spese. Il tabacco, il caffè, la cioccolata, Ed altre piccolo spese quotidiane. Di chi non ha[!] giudizio, Forman[!] a[!] poco a[!] poco il precipizio.</p> <p><i>Bella.</i> Io sempre in vita mia Studiaì la economia.</p> <p><i>Pig.</i> Brava, bravissima.</p> <p><i>Bella.</i> E son dello scialaquo inimicissima.</p> <p><i>Pig.</i> (Oh che bella occasione È questa per Pignone!)</p> <p><i>Bella.</i> Ehi sentite Con un capitalletto Di cinquanta ducati, Sedeci, in mesi tre, n'ho guadagnati.</p> <p><i>Pig.</i> Sedeci in mesi tre sopra cinquanta! Se fosser stati cento Sarebber trenta due; Quattro via trenta due fa cen vent'otto[!] Più del cento per cento? Oh che bel vanto! Io non son giunto a[!] guadagnar mai tanto.</p> <p><i>Bella.</i> Credetemi, che ho testa...</p>
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Pig. In confidenza;
Predereste marito?

Bella. E per che nò[!]?

Pig. E come lo vorresté[!]?

Bella. Io non lo sò[!].

[NO. 14: Aria, ‘Figlia, badate a me’]

Pig. Figlia, badate a me
Non vi seduca amor.
Dell’oro lo splendor
Val più della beltà.
È un uom di mezza età
Che sia così così...
Voi m’intende sì,
Voi mi ferrite il cor.[!]

Pig. In confidenza;
Predereste marito?

Bella. E per che no[!]?

Pig. E come lo vorreste[!]?

Bella. Io non lo so[!].

[NO. 11: Aria, ‘Figlia mia, se di marito’]

Pig. Figlia mia, se di marito
Mai ti prende l’appetenza,
Bada ben, dell’apparenza
Figlia mia non ti fidar.
Se mai vedi un bel zerbino,
Che d’attorno a te s’aggira,
E ti guarda, e poi sospira,
E fa cenni, e riverenza,
Bada ben, dell’apparenza
Figlia mia non ti fidar,

Per lo più non ha costoro
Ne denari ne giudizio,
E si lascian da ogni vizio
Facilmente dominar.
Se qualcun vedi talora
Con giubbon dorato e bello,
E con trine, e con anello,
Ofentar magnificenza;
Figlia mia non ti fidar.

<p>SCENA VI.</p> <p><i>BELLAROSA e SARACCA.</i></p> <p>[NO. 15: Recitative, ‘Costui per dir il vero’] <i>Bella.</i> Costui per dir il vero, È brutto bel sembiante, Ma lo fa parer bello il suo contante.</p>	<p>Non son buoni al matrimonio. Nell’anello, e nel vestito, Tutto quanto il patrimonio Son capaci a dissipar.</p> <p>Ma se vedi un uom posato, Che abbia senno, abbia prudenza, E del mondo esperienza, E, fu tutto, economia; Questo devi Figlia mia Questo sol devi sposar.</p> <p>Io son economo, Ed ho giudizio, Son fresco, E son vegeto; posse bennissimo far da mantor... tu mi hai capito. Eh? Sì... Pensa e risolviti, Non indugiar.[!]</p> <p>SCENA VI.</p> <p><i>BELLAROSA e SARACCA.</i></p> <p>[NO. 12: Recitative, ‘Costui per dir il vero’] <i>Bella.</i> Costui per dir il vero, È brutto bel sembiante, Ma lo fa parer bello il suo contante.</p>
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<p><i>Sar.</i> Cospetton! Cospettaccio!</p> <p><i>Bella.</i> Ecco l'animalaccio.</p> <p><i>Sar.</i> Ah Bellarosa mia, son arrabbiato. Oggi non son contento, Se non rompo le braccia à più di cento.</p> <p><i>Bella.</i> Bravo, Sígnor Saracca, Fatevi rispetter senza paura. A me piace il conaggio, e la bravura.</p> <p><i>Sar.</i> Sentite se ho ragione Un asino, un buffone, Ebbe l'ardir, (mi fremon le budella) Di dir che Bellarosa non e bella.</p> <p><i>Bella.</i> Cospetto, cospettone, Sanguinin, sanguininone Voglio tagliar la faccia a quel briccone.</p> <p><i>Sar.</i> Brava, cosi mi piace.</p> <p><i>Bella.</i> Scellerato mendace, A me un'ingiuria tale? Temerario animale, Voglio cavarti il core.</p> <p><i>Sar.</i> Che fierezza gentil, degna d'amore!</p> <p><i>Bella.</i> Oh io non son di quelle</p>	<p><i>Sar.</i> Cospetton! Cospettaccio!</p> <p><i>Bella.</i> (Ecco l'animalaccio.)</p> <p><i>Sar.</i> Ah Bellarosa mia, son arrabbiato. Oggi non son contento Se non rompo le braccia à più di cento.</p> <p><i>Bella.</i> Bravo, Sígnor Saracca, Fatevi rispetter senza paura. A me piace il conaggio, e la bravura.</p> <p><i>Sar.</i> Sentite se ho ragione Un asino, un buffone, Ebbe l'ardir, (mi fremon le budella) Di dir che Bellarosa non e bella.</p> <p><i>Bella.</i> Cospetto, cospettone, Sanguinin, sanguininone; Voglio tagliar la faccia a quel briccone.</p> <p><i>Sar.</i> Brava, cosi mi piace.</p> <p><i>Bella.</i> Scellerato mendace, A me un'ingiuria tale? Temerario animale, Voglio cavarti il core.</p> <p><i>Sar.</i> Che fierezza gentil, degna d'amore!</p> <p><i>Bella.</i> Oh io non son di quelle</p>
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<p>Che son dure di pelle. Chi mi fa qualche torto, Faccia il suo conto d'esser bello e morto.</p> <p><i>Sar.</i> A che siete voi[!] degna D'aver per vostro sposo Un uomo valoroso.</p> <p>SCENA VII.</p> <p><i>ARMIDORO e detti.</i></p> <p>[NO. 16: Recitative, 'E tal io bramo'] <i>Bella.</i> E tal io bramo. La Fierezza m'alletta ed il valore, Armido­ro gentil mio dolce amore.</p> <p><i>Arm.</i> Voi nemica di pace</p> <p><i>Bella.</i> Nò, caro, amor mi piace</p> <p><i>Sar.</i> La fierezza v'alletta?</p> <p><i>Bella.</i> Alle morti, alle straggi[!], alla vendetta.</p> <p><i>Sar.</i> Vi piace il valor mio?</p> <p><i>Bella.</i> Accesa ne son io.</p>	<p>Che son dure di pelle. Chi mi fa qualche torto, Faccia il suo conto d'esser bello e morto.</p> <p><i>Sar.</i> A che voi siete[!] degna D'aver per vostro sposo Un uomo valoroso.</p> <p>SCENA VII.</p> <p><i>ARMIDORO e detti.</i></p> <p>[NO. 13: Recitative, 'E tal io bramo'] <i>Bella.</i> E tal io bramo. La Fierezza m'alletta ed il valore, Armido­ro gentil mio dolce amore. (vedendo Armidoro si cambia tutta in un tratto)</p> <p><i>Arm.</i> Voi nemica di pace</p> <p><i>Bella.</i> Nò, caro, amor mi piace</p> <p><i>Sar.</i> La fierezza v'alletta?</p> <p><i>Bella.</i> Alle morti, alle stragi[!], alla vendetta.</p> <p><i>Sar.</i> Vi piace il valor mio?</p> <p><i>Bella.</i> Accesa ne son io.</p>
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<p><i>Arm.</i> Gradite la mia fede?</p> <p><i>Bella.</i> In questo petto il vostro cor risiede.</p> <p><i>Arm.</i> Dunque</p> <p><i>Bella.</i> Dunque sperate.</p> <p><i>Sar.</i> Sarete mia?</p> <p><i>Bella.</i> Nell'amor[!] mio fidate,</p> <p><i>Sar.</i> Ma con il che fate Mà non vorrei che forse qualche vostro amoroso</p> <p><i>Arm.</i> Di Saracca son io bella geloso</p> <p><i>Bella.</i> Nò, caro non temete (piano ad Armidoro) discacciate dal son la gelosia (piano ad Saracca) quest'amore geloso è una pazzia.[!]</p> <p>[NO. 17: Aria, 'Maledetta gelosia'] <i>Bella.</i> Maledetta gelosia Gran malanno, gran pazzia Gran fatal bestialità. Chi è geloso figlio, caro figlio Caro il proverbio, già s'è Che si viva, che si goda con modestia e civiltà.</p> <p>Ma dal petto via il son petto chi è geloso Sospetto pazzo affatto diverà pazzo</p>	<p><i>Arm.</i> Gradite la mia fede?</p> <p><i>Bella.</i> In questo petto il vostro cor risiede.</p> <p><i>Arm.</i> Dunque...</p> <p><i>Bella.</i> Dunque sperate.</p> <p><i>Sar.</i> Sarete mia?</p> <p><i>Bella.</i> Nel[!] amor mio fidate,</p> <p>[NO. 14: Aria, 'Quel bel valor m'accende'] <i>Bella.</i> (a Sar.) Quel bel valor m'accende. (a Arm.) Quel viso m'innamora. (a Sar.) Mio caro, il cor v'adora (a Arm.) Mio ben v'adora il cor. (a Sar.) Voi siete valoroso, (a Arm.) Voi siete piu vezzoso; E il vezzo, ed il valore Potrebbero il mio core Del pari meritar.[!]</p>
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<p>Diverà stare in allegria à me piace libertà.</p> <p>Maledetta gelosia Gran malanno, gran pazzia Gran fatal bestialità. Chi è geloso figlio, caro figlio Caro il proverbio già sì sà Chi è geloso gran malanno Sospettoso gran pazzia Che si viva, che si goda con modestia e civiltà. Chi è geloso sospettoso il proverbio già sì sà. Voglio stare in allegria A me piace libertà.[!] ³²²</p> <p>[NO. 18: Aria, ‘Voglio stare in allegria’] <i>Bella.</i> Voglio stare in allegria chi è geloso Vada via à me piace libertà. Un vezzetto non è niente un scherzetto Non è niente chi è prudente Quando tace la sua pace goderà.</p> <p>Uno di quà L’altro di là, L’altro di quà. Mà il mio cor che stà Nel mezzo uno son posso darà.[!] ³²³</p>	
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³²² ‘Maledetta gelosia’ not present in the Boccherini/Salieri setting of *La calamita de’ cuori*.

³²³ ‘Voglio stare in allegria’ not present in the Boccherini/Salieri setting of *La calamita de’ cuori*.

<p>SCENA VIII.</p> <p><i>ARMIDORO e SARACCA.</i></p> <p>[NO. 19: Recitative, ‘Ma voi, che pretendete’] <i>Sar.</i> Ma voi, che pretendete Zerbinotto da lei?</p> <p><i>Arm.</i> A voi de’ pensier[!] miei Io non rendo ragione.</p> <p><i>Sar.</i> Così a me si risponde? Oh cospettone! Vi ucciderò a dirittura</p> <p><i>Arm.</i> Non mi fate paura.</p> <p><i>Sar.</i> Poverino! Vi fò in terra cader, se caccio mano.</p> <p><i>Arm.</i> Già per prova, lo sò[!], siete un baggiano.</p> <p><i>Sar.</i> Ah! L’ingiuria non soffro! Mi scaldo in un momento, Su fate testamento, Andiamo sulla strada Ch’io vi voglio infilzar con questa spada. (<i>caccia mano alla spade</i>)</p> <p><i>Arm.</i> Sulla strada m’inviti e poni mani? D’un traditor villano Giustamente pavento, mi difendo</p>	<p>SCENA VIII.</p> <p><i>ARMIDORO e SARACCA.</i></p> <p>[NO. 15: Recitative, ‘Ma voi, che pretendete] <i>Sar.</i> Ma voi, che pretendete Zerbinotto da lei?</p> <p><i>Arm.</i> A voi de fatti[!] miei Io non rendo ragione.</p> <p><i>Sar.</i> Così a me si risponde? Oh cospettone! Vi ucciderò a dirittura</p> <p><i>Arm.</i> Non mi fate paura.</p> <p><i>Sar.</i> Poverino! Vi fò in terra cader, se caccio mano.</p> <p><i>Arm.</i> Già per prova, lo so[!], siete un baggiano.</p> <p><i>Sar.</i> Ah! L’ingiuria non soffro! Mi scaldo in un momento, Su fate testamento; Andiamo sulla strada Ch’io vi voglio infilzar con questa spada. (<i>caccia mano alla spade</i>)</p> <p><i>Arm.</i> Sulla strada m’inviti e poni mano? D’un traditor villano Giustamente pavento, mi difendo.</p>
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<p>Punirò l'arroganza (<i>pone mano contro di lui</i>)[!]</p> <p><i>Sar.</i> Ehi portate rispetto a questa stanza. (<i>si ritira timoroso</i>)</p> <p>SCENA IX.</p> <p><i>ALBINA e detti.</i></p> <p>[NO. 20: Recitative, 'Ola! Perché coll'armi?'] <i>Alb.</i> Ola! Perché coll'armi?</p> <p><i>Arm.</i> Ei pretese insultarmi.</p> <p><i>Sar.</i> Rendi grazie A quella giovinotta, Che ti hà difeso da una brutta botta.</p> <p><i>Arm.</i> Tu i colpi proverai.</p> <p><i>Alb.</i> Oime, fermate.</p> <p><i>Sar.</i> Quella vittima dono a tua beltade.</p> <p><i>Alb.</i> Possibile, Armidoro, Che cangiato nel seno abbiate il core? Che più per me voi non proviate amore?</p> <p><i>Arm.</i> A voi dell' amor mio Qual premura, qual prò? prendeste à gioco Per tant'anni, il mio foco, ed or che sono</p>	<p>Punirò l'arroganza (<i>pone mano e s'avventa contro di lui</i>)[!]</p> <p><i>Sar.</i> Ehi portate rispetto a questa stanza. (<i>si ritira timoroso</i>)</p> <p>SCENA IX.</p> <p><i>ALBINA e detti.</i></p> <p>[NO. 16: Recitative, 'Ola! Perché coll'armi?'] <i>Alb.</i> Ola! Perché coll'armi?</p> <p><i>Arm.</i> Ei pretese insultarmi.</p> <p><i>Sar.</i> Rendi grazie A quella giovinotta, Che ti hà difeso da una brutta botta.</p> <p><i>Arm.</i> Tu i colpi proverai...</p> <p><i>Alb.</i> Oime! Fermate.</p> <p><i>Sar.</i> Quella vittima dono a tua beltade.</p> <p><i>Alb.</i> Possibile, Armidoro, Che cangiato nel seno abbiate il core? Che più per me voi non proviate amore?</p> <p><i>Arm.</i> A voi dell' amor mio Qual premura, qual prò? prendeste à gioco Per tant'anni, il mio foco, ed or che sono</p>
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<p>D'altra bella invaghito Tardi mi fate il generoso invito.</p> <p><i>Alb.</i> Di colei, che mi usurpa il vostro core, Vendicarmi pretendo.</p> <p><i>Sar.</i> Contro voi, contro tutti io la difendo.</p> <p><i>Arm.</i> Ma se voi non mi amate Perché vi riscaldate?</p> <p><i>Alb.</i> Sì, crudele. Sì, che v'amo, e v'amai, ma non vel dissi, Ma finì non gradire il vostro affetto Per provar se costanza avete in petto.</p> <p><i>Arm.</i> Una sì dura prova troppo à lungo durò. Senza il conforto d'amabile speranza langue l'affetto, E scema la costanza.[!]</p> <p>[NO. 21: Aria, 'Serbar fede a un cor fedele'] <i>Arm.</i> Serbar fede a un cor fedele È dover d'onesto amante Ma ad un'anima crudele Non si presta fedeltà.</p> <p>E chi finge la fierezza Per provar un cor costante</p>	<p>D'altra bella invaghito Tardi mi fate il generoso invito.</p> <p><i>Alb.</i> Di colei, che mi usurpa il vostro core, Vendicarmi pretendo.</p> <p><i>Sar.</i> Contro voi, contro tutti io la difendo.</p> <p><i>Arm.</i> Ma se voi non mi amate Perché vi riscaldate?</p> <p><i>Alb.</i> Sì, crudele. Sì, che v'amo, e v'amai, ma non vel dissi, Ma finì non gradire il vostro affetto, Per provar se costanza avete in petto.</p> <p>Ebben sì dura prova Assaggiatela or voi: saprete dirmi, Quando d'amor si spassima, Come grata ella sia; come poi s'ami. Quallor per fin ci nega Chi vuol da noi costanza, Quell' oppio incantator della speranza.[!]</p>
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<p>Il medesmo cor avvenzza Ad usar la crudeltà.[!]³²⁴</p> <p>SCENA X.</p> <p><i>ALBINA e SARACCA.</i></p> <p>[NO. 22: Recitative, ‘Misera me!’] <i>Alb.</i> Misera me!</p> <p><i>Sar.</i> Colui dunque si[!] hà[!] abbandonata</p> <p><i>Alb.</i> Purtroppo è ver.</p> <p><i>Sar.</i> Sarete vendicata.</p> <p><i>Alb.</i> Come?</p> <p><i>Sar.</i> Io son delle donne</p>	<p>[NO. 17: Aria, ‘Sperar il caro porto’] <i>Arm.</i> Sperar il caro porto In mezzo alle procelle, E l’unico conforto Che fa men fiero il mar.[!]³²⁵</p> <p>SCENA X.</p> <p><i>ALBINA e SARACCA.</i></p> <p>[NO. 18: Recitative, ‘Misera me!’] <i>Alb.</i> Misera me!</p> <p><i>Sar.</i> Colui dunque v’ha[!] abbandonata</p> <p><i>Alb.</i> Purtroppo è ver.</p> <p><i>Sar.</i> Sarete vendicata.</p> <p><i>Alb.</i> Come?</p> <p><i>Sar.</i> Io son delle donne</p>
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³²⁴ ‘Serbar fede a un cor fedele’ is not present in the Goldoni-Galuppi setting of *La calamita de’ cuori*.

³²⁵ ‘Sperar il caro porto’ is No. 17 in the Boccherini/Salieri setting and No. 58 in the Goldoni/Galuppi setting of *La calamita de’ cuori*.

<p>Difensor generale, e col mio brando Armadoro, che a voi mancò di fede, Getterò con un colpo al vostro piede.</p> <p><i>Alb.</i> Nò, nò[!], viva Armadoro; Viva, m'ami, e si penta,</p> <p>Che se torna ad amarmi, io son contenta.</p> <p><i>Sar.</i> Siete di sì buon cor?</p> <p><i>Alb.</i> Soffro con pena; Ma soffro i torti della forte ingrata.</p> <p><i>Sar.</i> Un'onta invendicata Non lascerei per un million di scudi. Hò[!] in materia d'onor fatti i miei studi. Con questo braccio invitto, Con questa spada forte, Ho donate alla morte tante teste; Quante in Levante ne suol dar la peste.</p> <p>[NO. 23: Aria, 'Tagliar bracci, bagatelle'] <i>Sar.</i> Tagliar bracci[!] Bagatelle Troncar teste? Non è niente Con un colpo, ò[!] sia fendente Tagliar busti e coratelle, Sono cose, che ridendo Le suol fare il mio valor.</p>	<p>Difensor generale, e col mio brando Armadoro, che a voi mancò di fede, Getterò con un colpo al vostro piede.</p> <p><i>Alb.</i> No, no[!], viva Armadoro; Viva, m'ami, e si penta,</p> <p>Che se torna ad amarmi, io son contenta.</p> <p><i>Sar.</i> Siete di sì buon cor?</p> <p><i>Alb.</i> Soffro con pena; Ma soffro i torti della forte ingrata.</p> <p><i>Sar.</i> Un onta invendicata Non lascerei per un million di scudi. Ho[!] in materia d'onor fatti i miei studi. Con questo braccio invitto, Con questa spada forte, Ho donate alla morte tante teste; Quante in Levante ne suol dar la peste.</p> <p>[NO. 19: Aria, 'Tagliar braccia? Bagatelle'] <i>Sar.</i> Tagliar braccia?[!] Bagatelle. Troncar teste? Non è niente, Con un colpo o[!] sia fendente Tagliar busti e coratelle, Sono cose, che ridendo Le suol fare il mio valor.</p>
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<p>Chi non vede, non lo crede Son sì forte, che la morte Ha di mi qualche timor.</p> <p>SCENA XI.</p> <p><i>ALBINA poi BELLAROSA.</i></p> <p>[NO. 24: Recitative, ‘È tanto il mio dolor che non ascolto’] <i>Alb.</i> È tanto il mio dolor che non ascolto Ciò, che altrui mi favella!</p> <p><i>Bella.</i> Ecco una mia rival.</p> <p><i>Alb.</i> Vien Bellarosa.</p> <p><i>Bella.</i> Amica, qual fortuna Fà[!], ch’io qui vi ritrovi?</p> <p><i>Alb.</i> Questo nome d’amica or non vi giova[!], Voi mi siete rivale.</p> <p><i>Bella.</i> Oh me meschina Ditemi il vero, Albina, Sapete, ch’io v’adoro Ditemi il vostro amante.</p> <p><i>Alb.</i> Egli è Armidoro.</p> <p><i>Bella.</i> Hò[!] piacer di saperlo:</p>	<p>Chi non vede, non lo crede Son sì forte, che la morte Ha di mi qualche timor.</p> <p>SCENA XI.</p> <p><i>ALBINA poi BELLAROSA.</i></p> <p>[NO. 20: Recitative, ‘È tanto il mio dolor che non ascolto’] <i>Alb.</i> È tanto il mio dolor che non ascolto Ciò, che altrui mi favella!</p> <p><i>Bella.</i> (Ecco una mia rivale.)</p> <p><i>Alb.</i> (Vien Bellarosa.)</p> <p><i>Bella.</i> Amica, qual fortuna Fa[!], ch’io qui vi ritrovi?</p> <p><i>Alb.</i> Questo nome d’amica or non vi giovi[!], Voi mi siete rivale.</p> <p><i>Bella.</i> Oh me meschina! Ditemi il vero, Albina, Sapete, ch’io v’adoro: Ditemi il vostro amante.</p> <p><i>Alb.</i> Egli è Armidoro.</p> <p><i>Bella.</i> Ho[!] piacer di saperlo:</p>
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<p>Non voglio più vederlo. Levarlo ad un amica non conviene. (Or mi vien voglia di volergli bene)</p> <p><i>Alb.</i> Ah che voi, m'ingannate.</p> <p><i>Bella.</i> Di me non dubiate. Armidoro vi cedo. Io n'ho degli altri; Posso star senza quello. ([!]<i>Armidoro</i> mi par ora il più bello.)[!]</p> <p><i>Alb.</i> Cara, mi consolate, La vita voi mi date. Sper vostra mercè, con <i>Armidoro</i> Appagato il desio.</p> <p><i>Bella.</i> Se di meglio non trovo, ei sarà mio.</p>	<p>Non voglio più vederlo. Levarlo ad un amica non conviene. (Or mi vien voglia di volergli bene)</p> <p><i>Alb.</i> Ah che voi, m'ingannate.</p> <p><i>Bella.</i> Di me non dubiate. Armidoro vi cedo. Io n'ho degli altri; Posso star senza quello. ([!]<i>Armidoro</i> mi par ora il più bello.)[!]</p> <p><i>Alb.</i> Cara, mi consolate, La vita voi mi date. Sper vostra mercè, con <i>Armidoro</i> Appagato il desio.</p> <p><i>Bella.</i> (Se di meglio non trovo, ei sarà mio)</p> <p>[NO. 21: Aria, 'Son fuori di me!'] <i>Alb.</i> Son fuori di me. M'opprime 'lgran giubilo E un vero contento Or sento – qual'è.</p> <p>Ma quale non spero Costante, sincero L'amante – con me Se' d'una rivale Ho tale – mercè?</p> <p>Saprei ringraziarvi,</p>
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	Se udisser miei detti Gl' affetti del core; Ma tutti l'amore Li vuole per se.[!] ³²⁶
SCENA XII.	SCENA XII.
<i>BELLAROSA poi[!] GIACINTO.</i>	<i>BELLAROSA e[!] GIACINTO.</i>
[NO. 25: Recitative, 'Queste donne, io lo so, m'odiano tutte'] <i>Bella.</i> Queste Donne, io lo so, m'odiano tutte; Ed io colle finezze Di vincerle procuro, ed obligarle. Fingo talor di amarle: Ma che s'amin le donne Fra lor con cor sincero, E difficile assai, per dire il vero.	[NO. 22: Recitative, 'Queste donne, io lo so, m'odiano tutte'] <i>Bella.</i> Queste Donne, io lo so, m'odiano tutte; Ed io colle finezze Di vincerle procuro, ed obligarle. Fingo talor di amarle: Ma che s'amin le donne Fra lor con cor sincero, E difficile assai, per dire il vero.
<i>Gia.</i> È permesso Madama poter.[!]	<i>Gia.</i> È permesso Madama[!]
<i>Bella.</i> Poter, che cosa?[!]	
<i>Gia.</i> Come sarebbe a dir?[!]	
<i>Bella.</i> Dite, parlate.[!]	
<i>Gia.</i> Avanzare, in[!] oltrar l'ardito piede?	D'Avanzare, e in[!] oltrar l'ardito piede?

³²⁶ 'Son fuori di me' not present in the Goldoni/Galuppi setting of *La calamita de' cuori*.

<p><i>Bella.</i> Vo signoria m'onora. Avanzi il piede colla gamba ancora.</p> <p><i>Gia.</i> Eccomi.</p> <p><i>Bella.</i> Graziofino.</p> <p><i>Gia.</i> Tutto a vostri comandi.</p> <p><i>Bella.</i> A Lei m'inchino.</p> <p><i>Gia.</i> Udite....oh bel pensiero?</p> <p><i>Bella.</i> Bellissimo.</p> <p><i>Gia.</i> Ascoltate: Io mi chiamo Giacinto, Voi siete Bellarosa, E la Rosa, e il Giacinto...oh bella cosa!</p> <p><i>Bella.</i> Che sublime pensar! Che bel concetto!</p> <p><i>Gia.</i> Ho le Muse nel petto; Ho Apolo[!] ne cervello. Hò[!] Venere negli occhi; Minerva nel guidizio[!] E Cupido, Cupido</p> <p><i>Bella.</i> In quel servizio[!]</p> <p><i>Gia.</i> Bravissima! eccellente!</p>	<p><i>Bella.</i> Vo signoria m'onora. Avanzi il piede colla gamba ancora.</p> <p><i>Gia.</i> Eccomi.</p> <p><i>Bella.</i> Graziofino.</p> <p><i>Gia.</i> Tutto a vostri comandi.</p> <p><i>Bella.</i> A Lei m'inchino.</p> <p><i>Gia.</i> Udite....oh bel pensiero?</p> <p><i>Bella.</i> Bellissimo.</p> <p><i>Gia.</i> Ascoltate: Io mi chiamo Giacinto, Voi siete Bellarosa, E la Rosa, e il Giacinto...oh bella cosa!</p> <p><i>Bella.</i> Che sublime pensar! Che bel concetto!</p> <p><i>Gia.</i> Ho le Muse nel petto; Ho Appollo[!] ne cervello. Ho[!] Venere negli occhi; Minerva nel valore;[!] E Cupido...cupido</p> <p><i>Bella.</i> In mezzo al core![!]</p> <p><i>Gia.</i> Bravissima! eccellente!</p>
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Che spirito! che mente!	Che spirito! che mente!
<i>Bella.</i> Signor ben obligata.	<i>Bella.</i> Signor ben obligata.
<i>Gia.</i> Madama, portentosa, – e prelibata.	<i>Gia.</i> Madama...portentosa...e prelibata.
<i>Bella.</i> Ella hà[!] termini scelti, ed eleganti.	<i>Bella.</i> Ella ha[!] termini scelti, ed eleganti.
<i>Gia.</i> Termini, tutti quanti Cavati dalla storia.	<i>Gia.</i> Termini, tutti quanti Cavati dalla storia.
<i>Bella.</i> Che felici memoria!	<i>Bella.</i> Che felici memoria!
<i>Gia.</i> Il mio ricordo, Voglio dir mi sovviene... Si Signora, il tenor delle mie pene.	<i>Gia.</i> Il mio ricordo... Voglio dir mi sovviene... Si Signora, il tenor delle mie pene.
<i>Bella.</i> È forse innamorato[!]?	<i>Bella.</i> È forse tormentato[!]?
<i>Gia.</i> Si, ma il[!] Nume bendato.	<i>Gia.</i> Si, dal[!] Nume bendato.
<i>Bella.</i> Cosa gli ha fatto mai?	<i>Bella.</i> Cosa gli ha fatto mai?
<i>Gia.</i> Domandatelo, o bella, a vostri rai.	<i>Gia.</i> Domandatelo, o bella, a vostri rai.
<i>Bella.</i> Orà[!] vi servirò, Signori occhi, Che cosa avete fatto Al cavalier compito?	<i>Bella.</i> Ora[!] vi servirò, Signori occhi, Che cosa avete fatto Al cavalier compito?
<i>Gia.</i> Abbiamo il di lui cor punto, e ferito. Ah ah gli avete sentiti[!]?	<i>Gia.</i> Abbiamo il di lui cor punto, e ferito. Ah ah gli avete intesi[!]?

<p><i>Bella.</i> Impertinenti, Perché far questo male?</p> <p><i>Gia.</i> Perché amor, perché accesi... Si confondono gli occhi.</p> <p><i>Bella.</i> Eh già gli ho intesi.</p> <p><i>Gia.</i> Amor...tiranno Il mio sen, dirò meglio, Anzi il mio cor accende. Da voi...da voi...la medicina attende.</p> <p><i>Bella.</i> Chi è il medico?</p> <p><i>Gia.</i> Cupido.</p> <p><i>Bella.</i> Qual rimedio da me Cupido aspetta?</p> <p><i>Gia.</i> Ecco della pozione la ricetta.</p> <p>[NO. 26: Aria, 'Recipe di quelli occhi'] <i>Gia.</i> Recipe di quelli occhi Due sguardi vezzosetti De i tumidi labbretti Una parola, un sì: E recipe del core Un poco di pietà, Un tantinin d'amore, Un pò di carità</p>	<p><i>Bella.</i> Impertinenti, Perché far questo male?</p> <p><i>Gia.</i> Perché amor... perché accesi... Si confondono gli occhi.</p> <p><i>Bella.</i> Eh già gli ho intesi.</p> <p><i>Gia.</i> Amor...tiranno Il mio sen... dirò meglio, Anzi il mio cor accende. Da voi...da voi...la medicina attende.</p> <p><i>Bella.</i> Chi è il medico?</p> <p><i>Gia.</i> Cupido.</p> <p><i>Bella.</i> Qual rimedio da me Cupido aspetta?</p> <p><i>Gia.</i> Ecco della pozione la ricetta.</p> <p>[NO. 23: Aria, 'Recipe di quelli occhi'] <i>Gia.</i> Recipe di quelli occhi Due sguardi vezzosetti De i tumidi labbretti Una parola, un sì: E recipe del core Un poco di pietà, Un tantinin d'amore, Un pò di carità</p>
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<p>Così se ne andrà Lo stral che mi ferì Con il cordial dei sguardi, Con la pozion del sì.</p> <p>SCENA XIII.</p> <p><i>BELLAROSA sola.</i></p> <p>[NO. 27: Recitative, ‘Costui, per dir il vero, è un certo umor curioso’] <i>Bella.</i> Costui, per dir il vero È un certo umor curioso, Che si rende piacevole e gustoso. Lo voglio coltivar... ma qui s'en viene Un'altra mia nemica; Ed è seco Saracca, Da cui per mia cagion fù abbandonata: Sò che meco è sdegnata, So che per rovinarmi userà ogni arte: Vuò, se posso, ascoltar tutto in disparte.</p> <p>SCENA XIV.</p> <p><i>BELINDA e SARACCA.</i></p> <p>[NO. 28: Recitative, ‘Perfido, indegno’] <i>Beli.</i> Perfido, indegno.</p> <p><i>Sar.</i> (E bada a strapazzar.)</p>	<p>Così se ne andrà Lo stral che mi ferì Con il cordial dei sguardi, Con la pozion del sì.</p> <p>SCENA XIII.</p> <p><i>BELLAROSA sola.</i></p> <p>[NO. 24: Recitative, ‘Costui, per dir il vero, è un certo umor curioso’] <i>Bella.</i> Costui, per dir il vero È un certo umor curioso, Che si rende piacevole e gustoso. Lo voglio coltivar... ma qui s'en viene Un'altra mia nemica; Ed è seco Saracca, Da cui per mia cagion fù abbandonata: Sò che meco è sdegnata, So che per rovinarmi userà ogni arte: Vuò (se posso) ascoltar tutto in disparte.</p> <p>SCENA XIV.</p> <p><i>BELINDA e SARACCA.</i></p> <p>[NO. 25: Recitative, ‘Perfido, indegno’] <i>Beli.</i> Perfido, indegno.</p> <p><i>Sar.</i> (E bada a strapazzar.)</p>
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<p><i>Beli.</i> Così lasciarmi? Ingannarmi così?</p> <p><i>Sar.</i> Amor comanda Degl'Eroi[!] formidabili nel petto.</p> <p><i>Beli.</i> Che tu sia bastonato, e maledetto.</p> <p><i>Sar.</i> A me questo?</p> <p><i>Beli.</i> A te questo?</p> <p><i>Sar.</i> A me, che posso Stritolarti a dirittura?</p> <p><i>Beli.</i> Di te non ho paura; Provatì, se sei buono.</p> <p><i>Sar.</i> Vanne, vil femminuccia, io ti perdono.</p> <p><i>Beli.</i> Ma per chi mi lasciasti? Per una sconosciuta, Per una, che si spaccia per Signora, E sarà forse una villana ancora.</p> <p><i>Sar.</i> Bellarosa è gentile E non può esser vile.</p> <p><i>Beli.</i> Ed io sostengo, Ed io me l'hò[!] cacciata nell'idea,</p>	<p><i>Beli.</i> Così lasciarmi? Ingannarmi così?</p> <p><i>Sar.</i> Amor comanda Degli Eroi[!] formidabili nel petto.</p> <p><i>Beli.</i> Che tu sia bastonato, e maledetto.</p> <p><i>Sar.</i> A me questo?</p> <p><i>Beli.</i> A te questo?</p> <p><i>Sar.</i> A me, che posso Stritolarti a dirittura?</p> <p><i>Beli.</i> Di te non ho paura; Provatì, se sei buono.</p> <p><i>Sar.</i> Vanne, vil femminuccia, io ti perdono.</p> <p><i>Beli.</i> Ma per chi mi lasciasti? Per una sconosciuta, Per una, che si spaccia per Signora, E sarà forse una villana ancora.</p> <p><i>Sar.</i> Bellarosa è gentile E non può esser vile.</p> <p><i>Beli.</i> Ed io sostengo, Ed io me l'ho[!] cacciata nell'idea,</p>
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<p>Ch'ella sia di natali una plebea</p> <p><i>Sar.</i> Olà porta rispetto Al nome di colei</p> <p><i>Beli.</i> Hò[!] in tasea te, e lei.</p> <p><i>Sar.</i> Lingua bugiarda.</p> <p><i>Beli.</i> Al certo è una bastarda Scommetto dieci scudi, e li deposito</p> <p><i>Sar.</i> Giuro al Cielo, farò qualche sproposito.</p> <p>SCENA XV.</p> <p><i>GIACINTO, PIGNONE e detti.</i></p> <p>[NO. 29: Recitative, 'Che diavol di fracasso!'] <i>Arm.</i> Che diavol di fracasso!</p> <p><i>Alb.</i> Che strepito!</p> <p><i>Gia.</i> Che chiasso!</p> <p><i>Pig.</i> Non si puo numerar quattro testoni.</p> <p><i>Gia.</i> Io non posso finir le mie canzoni.</p> <p><i>Sar.</i> Ecco mi fà Belinda[!] andar in furia.</p>	<p>Ch'ella sia di natali una plebea</p> <p><i>Sar.</i> Olà porta rispetto Al nome di colei</p> <p><i>Beli.</i> Ho[!] in tasea te, e lei.</p> <p><i>Sar.</i> Lingua bugiarda.</p> <p><i>Beli.</i> Al certo è una bastarda Scommetto dieci scudi, e li deposito</p> <p><i>Sar.</i> Giuro al Cielo, farò qualche sproposito.</p> <p>SCENA XV.</p> <p><i>GIACINTO, PIGNONE, ARMIDORO, ALBINA e detti.</i></p> <p>[NO. 26: Recitative, 'Che diavol di fracasso'] <i>Arm.</i> Che diavol di fracasso!</p> <p><i>Alb.</i> Che strepito!</p> <p><i>Gia.</i> Che chiasso!</p> <p><i>Pig.</i> Non si puo numerar quattro testoni.</p> <p><i>Gia.</i> Io non posso finir le mie canzoni.</p> <p><i>Sar.</i> Ecco Belinda mi fà[!] andar in furia.</p>
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<p><i>Beli.</i> Ei prende per ingiuria, Ch'io dica Bellarosa esser plebea.</p> <p><i>Arm.</i> È una dama.</p> <p><i>Gia.</i> È una dea.[!]</p> <p><i>Pig.</i> È economa.[!]</p> <p><i>Gia.</i> Vezzosa.[!]</p> <p><i>Pig.</i> Sà di conti.</p> <p><i>Gia.</i> È graziosa.</p> <p><i>Sar.</i> Di mostra il suo valor coi[!] detti e i[!] fatti</p> <p><i>Beli.</i> Con voi non parlo più, siete tre matti [!]</p>	<p><i>Beli.</i> Ei prende per ingiuria, Ch'io dica Bellarosa esser plebea.</p> <p><i>Arm.</i> Falso! ella è dama.</p> <p><i>Pig.</i> È economa.</p> <p><i>Gia.</i> È una dea.</p> <p><i>Beli.</i> (<i>ad Alb.</i>) D'accordo![!]</p> <p><i>Sar.</i> È Paladina.[!]</p> <p><i>Gia.</i> È assai vezzosa.</p> <p><i>Pig.</i> Sà di conti.</p> <p><i>Gia.</i> È graziosa.</p> <p><i>Alb.</i> Se tanto vi scaldate Signori miei, chi sia, voi palesate.[!]</p> <p><i>Sar.</i> Ma mostra il suo valor co'[!] detti, e[!] fatti</p> <p><i>Beli.</i> Non parliam più lor, son quattro matti.[!]</p> <p><i>Alb.</i> (Fingiam partir ma stiamgli in sentinella.) (<i>fingono di partir</i>)</p>
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<p>SCENA XVI.</p> <p><i>GIACINTO, SARACCA, PIGNONE</i>[!]</p> <p>[NO. 30: Recitative, ‘Per invidia favela’] <i>Gia.</i> Per invidia favela.</p> <p><i>Pig.</i> Il di lei merto È chiaro, ed è palese.</p> <p><i>Sar.</i> Manca sol, che si sappia il suo Paese.</p> <p><i>Gia.</i> Io giocherei, che fosse...</p> <p><i>Pig.</i> Di dove?</p> <p><i>Gia.</i> Non lo sò[!].</p> <p><i>Sar.</i>[!] Più tosto...</p> <p><i>Gia.</i> Signor nò. Ella è nata direi</p> <p><i>Pig.</i> Eccola; il vero si saprà da lei.</p> <p>SCENA XVII.</p> <p><i>BELLAROSA e detti.</i></p> <p>[NO. 31: Recitative, ‘(Intesi quanto basta)’]</p>	<p>SCENA XVI.</p> <p>[NO. 27: Recitative, ‘Per invidia favela’] <i>Gia.</i> Per invidia favela.</p> <p><i>Pig.</i> Il di lei merto È chiaro, ed è palese.</p> <p><i>Sar.</i> Manca sol, che si sappia il suo paese.</p> <p><i>Gia.</i> Io giocherei, che fosse...</p> <p><i>Pig.</i> Di dove?</p> <p><i>Gia.</i> Non lo so[!].</p> <p><i>Arm.</i>[!] Più tosto...</p> <p><i>Gia.</i> Signor nò. Ella è nata direi...</p> <p><i>Pig.</i> Eccola; il vero si saprà da lei.</p> <p>SCENA XVII.</p> <p><i>BELLAROSA a detti.</i></p> <p>[NO. 28: Recitative, ‘(Intesi quanto basta)’]</p>
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<p><i>Bella.</i> (Intesi quanto basta.)</p> <p><i>Sar.</i> Qui per voi si contrasta.</p> <p><i>Pig.</i> Si disputa di voi patria e natali.</p> <p><i>Gia.</i> Non vi hò[!] trovata scritta negl' annali.</p> <p><i>Bella.</i> Si vuol saper qual sia Dunque la patria mia? Non la nascondo; La patria mia[!], Signori, è in questo mondo. Chi non vuol ignorarla, Bisogna indovinarla, È à[!] quel che la indovina, ora prometto Far di qualche finezza un regaletto.</p> <p>[NO. 32: Ensemble, 'Pensiamoci un poco, troviamoci il loco'][!]</p> <p><i>Sar.</i> Pensiamoci un poco; Troviamoli il loco. La femina brava Qual patria averà</p> <p><i>Pig.</i> Convieni pensarci, Convieni studiarci. L'economa vera Di dove sarà?</p> <p><i>Gia.</i> Pensieri à raccolta Studiar questa volta. Di donna vezzosa</p>	<p><i>Bella.</i> (Intesi quanto basta.)</p> <p><i>Sar.</i> Qui per voi si contrasta.</p> <p><i>Pig.</i> Si disputa di voi patria e natali.</p> <p><i>Gia.</i> Non vi ho[!] trovata scritta negl' annali.</p> <p><i>Bella.</i> Si vuol saper qual sia Dunque la patria mia? Non la nascondo, La mia patria[!], Signori, è in questo mondo: Chi non vuol ignorarla, Bisogna indovinarla, E a[!] quel che la indovina, ora prometto Far di qualche finezza un regaletto.</p> <p>[NO. 29: Ensemble, 'Con fonda aritmetica'][!]</p> <p><i>Pig.</i> Con fonda Aritmetica...</p> <p><i>Gia.</i> Con mente profetica...</p> <p><i>Gia./Pig. A2.</i> Scommetto, indovino Di dove sarà.</p> <p><i>Arm.</i> Convienci studiarla.</p> <p><i>Sar.</i> Si vuol ruminarla.</p> <p><i>Arm.</i> L'amabil straniera.</p> <p><i>Sar.</i> L'eroica guerriera.</p>
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<p>Qual sia la città</p> <p><i>Bella.</i> Pensate, studiate E se indovinate Un premio vi prometto Ch'a voi piacerà.</p> <p><i>Sar.</i> Voi brava sarete In Napoli nata.</p> <p><i>Bella.</i> L'avete sbagliata.</p> <p><i>Pig.</i> Economia fina? Sarà fiorentina.</p> <p><i>Bella.</i> Sbagliata l'avete.</p> <p><i>Gia.</i> Venezia vezzosa Prodotta v'avrà.</p> <p><i>Bella.</i> Avete sbagliata Voi pur la città.</p> <p><i>Gia./Pig./Sar. A3.</i> Mi riprovo Già la trovo. L'ho trovata Eccola qua.</p> <p><i>Pig.</i> Genevese.</p>	<p><i>Arm./Sar. A2.</i> Qual Patria averà,</p> <p><i>Arm./Gia./Pig./Sar. A4.</i> Troviamole il loco, Pensiamoci un poco, Qual nobil terreno Prodotta l'avrà?</p> <p><i>Beli./Alb. A2.</i> Minchioni, nemmeno La stessa lo sà.</p> <p><i>Bella.</i> Provate, cercate Che se indovinate, Un premio prometto Che a voi piacerà.</p> <p><i>Pig.</i> Economa fina... Sarà Fiorentina.</p> <p><i>Bella.</i> V'andaste vicino</p> <p><i>Arm.</i> Che si, che Turino...</p> <p><i>Bella.</i> L'aveté sbagliata.</p> <p><i>Sar.</i> Guerriera...voi nata Romana sarete.</p> <p><i>Bella.</i> Sbagliata l'avete.</p> <p><i>Gia.</i> Venezia graziosa</p>
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	<p>Prodotta v'avrà.</p> <p><i>Bella.</i> Avete sbagliata Voi pur la Città.</p> <p><i>Beli./Alb.</i> A2. Sarà qualche Zingara De Borghi del Cairo Nè mai lo dirà.</p> <p><i>Arm.</i> Mi riprovo.</p> <p><i>Gia.</i> Orà la trovo.</p> <p><i>Pig.</i> L'ho pensata.</p> <p><i>Sar.</i> Lo Trovata,</p> <p><i>Arm./Gia./Pig./Sar.</i> A4. Eccola qua.</p> <p><i>Pig.</i> Genevrina...</p> <p><i>Bella.</i> Signor nò.</p> <p><i>Sar.</i> Brescia, Brescia.</p> <p><i>Bella.</i> Signor nò.[!]</p> <p><i>Gia.</i> Roma, Roma.[!]</p> <p><i>Bella.</i> Oibò, oibò.</p>
	<p><i>Bella.</i> Signor nò.</p> <p><i>Sar.</i> Brescia! Brescia!</p> <p><i>Bella.</i> Padron nò.[!]</p> <p><i>Gia.</i> Parma, Parma...[!]</p> <p><i>Bella.</i> Oibò, Oibò.</p>

<i>Sar.</i> Turinese.[!]	<i>Arm.</i> Di Bologna...[!]
<i>Bella.</i> Non Signore.[!]	<i>Bella.</i> Che mai sogna.[!]
<i>Pig.</i> Bolonese.[!]	<i>Sar.</i> Ferrarese.[!]
<i>Bella.</i> Non[!] Padrone.	<i>Bella.</i> Nò[!] Padrone.
<i>Gia.</i> Milanese.	<i>Gia.</i> Milanese Di bon core.
<i>Bella.</i> Nò, nò.[!]	
<i>Sar.</i> Genovese	
<i>Bella.</i> Nò, nò.	
<i>Pig.</i> Turinese.	
<i>Gia.</i> Brescia, Brescia.	
<i>Bella.</i> Nò, nò.	
<i>Sar.</i> Roma, Roma.	
<i>Bella.</i> Nò, nò.	
<i>Pig.</i> Milanese di buon core.	
<i>Bella.</i> Non Signore, in verità.	<i>Bella.</i> Non Signore, in verità.
<i>Gia./Pig./Sar.</i> A3.[!] Nulla giova, non si trova.	<i>Arm./Gia./Sar./Pig.</i> A4.[!] Nulla giova

<p>Non vuol dir La verità.</p> <p><i>Bella.</i> Non[!] padroni; Lei[!] mi scusi, Che Ragusi È la mia città.</p> <p><i>Gia./Pig./Sar. A3.[!]</i> Vezzosa Ragusea, Voi siete la mia Dea; A voi chiedo pietà.</p> <p><i>Bella.</i> Chi vuol la grazia mia Non abbia gelosia, Non tema infedeltà.</p> <p><i>Bella./Gia./Pig./Sar. A4.[!]</i> Viviamo in compagnia, E stiamo in allegria Che non è mai molesta L'onesta società.</p>	<p>Non si trova, Non vuol dir La verità</p> <p><i>Bella.</i> No[!] Padroni Ogn'un[!] mi scusi Che Ragusi È mia Città.</p> <p><i>Arm./Gia./Sar./Pig. A4.[!]</i> Vezzosa Ragusea, Voi siete la mia Dea; E a voi chiedo pietà.</p> <p><i>Bella.</i> Chi vuol la grazia mia, Non abbia gelosia, Non tema infedeltà.</p> <p><i>Alb./Beli. A2.</i> Sì, sì l'abbiam prevista, È una Republichista, Di quelle che consoscono, E voglion libertà.</p> <p><i>Bella./Arm./Gia./Sar./Pig. A5.[!]</i> Viviamo in compagnia, E sitamo in allegria Che non è mai molesta L'onesta società.</p> <p><i>Alb./Beli. A2.</i> Lasciarla in compagnia; Mi mette in gelosia; Sia quanto vuol modesta</p>
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	<p>Cotesta società.</p> <p><i>Fine del primo atto.</i></p>
<p>ATTO SECONDO</p> <p>SCENA PRIMA.</p> <p><i>ARMIDORO ed un Servo.</i></p> <p>[NO. 33: Recitative, ‘Ho inteso, ho letto a chiare note’] <i>Arm.</i> Hò[!] inteso, hò[!] inteso; ho letto a chiare note Di Bellarosa il nobile desio, E di darle piacer l’impegno è mio, Ditele, che stassera Armidoro fedel si darà il vanto Di ricrearla con il suono e il canto. <i>(parte il servo)</i> Bellarosa vezzosa E donna capricciosa. In questa carta Vi si rileva espresso Un certo non sò che maggior del sesso. <i>(legge il biglietto)</i> <u>Colui, che più mi ama,</u> <u>Colui, che più mi brama,</u> <u>Una prova mi dia d’esser amante,</u> <u>Con un divertimento stravagante.</u> Già m’è venuto in mente Un pensier eccellente</p>	<p>ATTO SECONDO</p> <p>SCENA PRIMA.</p> <p>Giardino.</p> <p><i>ARMIDORO ed un Servo</i> .</p> <p>[NO. 30: Recitative, ‘Ho inteso, ho letto a chiare note’] <i>Arm.</i> Ho[!] inteso, ho[!] letto a chiare note Di Bellarosa il nobile desio, E di darle piacer l’impegno è mio, Ditele, che stassera Armidoro fedel si darà il vanto Di ricrearla con il suono e il canto. <i>(il servo parte)</i> Bellarosa vezzosa E donna capricciosa. In questa carta Vi si rileva espresso Un certo non sò che maggior del sesso. <i>(legge il biglietto)</i> <u>Colui, che più mi ama,</u> <u>Colui, che più mi brama,</u> <u>Una prova mi dia d’esser Amante,</u> <u>Con un divertimento stravagante.</u> Già m’è venuto in mente Un pensier eccellente</p>

<p>Parlerà spiegherà la pena mia, E di canto e di suon dolce armonia.</p> <p>SCENE II.</p> <p><i>ALBINA e detto.</i></p> <p>[NO. 34: Recitative, ‘Al fin v’ho ritrovato’] <i>Alb.</i> Al fin v’ho ritrovato.</p> <p><i>Arm.</i> Che bramate[!]? <i>Alb.</i> Benché nol meritate, Benché siate per me incostante, Assicurarvi che vi sono amante.</p> <p><i>Arm.</i> Non merto il vostro affetto, Nè mi giova sperarlo, Or che ad altra beltà giurai la fede.</p> <p><i>Alb.</i> Bellarosa non v’ama, e a mi vi cede.</p> <p><i>Arm.</i> Chi lo dice?</p> <p><i>Alb.</i> Io son quella, Che lo dico, e il sostegno.</p> <p><i>Arm.</i> Malagevol sarà forse l’impegno.</p> <p><i>Alb.</i> A me, che non vi cura,</p>	<p>Parlerà spiegherà la pena mia, E di canto e di suon dolce armonia.</p> <p>SCENA II.</p> <p><i>ALBINA e detto.</i></p> <p>[NO. 31: Recitative, ‘Al fin v’ho ritrovato’] <i>Alb.</i> Al fin v’ho ritrovato</p> <p><i>Arm.</i> Che bramate da me[!]? <i>Alb.</i> Benché nol meritate, Benché siate per me incostante, Assicurarvi che vi sono amante.</p> <p><i>Arm.</i> Non merto il vostro affetto, Nè mi giova sperarlo, Or che ad altra beltà giurai la fede.</p> <p><i>Alb.</i> Bellarosa non v’ama, e a mi vi cede.</p> <p><i>Arm.</i> Chi lo dice?</p> <p><i>Alb.</i> Io son quella, Che lo dico, e il sostegno.</p> <p><i>Arm.</i> Malagevol sarà forse l’impegno.</p> <p><i>Alb.</i> A me, che non vi cura,</p>
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<p>A me, che vi rinuncia, Bellarosa medesma or[!] lo disse.</p> <p><i>Arm.</i> A me, il contrario in questo foglio scrisse.</p> <p><i>Alb.</i> Come! che dice il foglio</p> <p><i>Arm.</i> Che, se piacerle io volgio, Che se le sono amante, Le dia un divertimento stravagante. (mostrando in foglio ad Alb.)[!]</p> <p><i>Alb.</i> Ah colei m'ingannò.[!]</p> <p><i>Arm.</i> L'ora s'avvanza. Nella vicina sera D'armoniose voci Di Musici concenti Il ciel risuonerà.</p> <p><i>Alb.</i> Crudo Armidoro, Lo dite in faccia mia.</p> <p><i>Arm.</i> Cessate Albina Di sperar l'amor mio. Volgete in mente I passati disprezzi, Che faceste di me tenero amante, Tanto meco crudel, quanto io costante.</p>	<p>A me, che vi rinuncia, Bellarosa medesma or or[!] lo disse.</p> <p><i>Arm.</i> A me, il contrario in questo foglio scrisse.</p> <p><i>Alb.</i> Come! che dice il foglio</p> <p><i>Arm.</i> Che, se piacerle io volgio, Che se le sono amante, Le dia un divertimento stravagante.</p> <p><i>Alb.</i> ([!]Ah colei m'ingannò)[!]</p> <p><i>Arm.</i> L'ora s'avvanza. Nella vicina sera D'armoniose voci Di Musici concenti Il ciel risuonerà.</p> <p><i>Alb.</i> Crudo Armidoro, Lo dite in faccia mia.</p> <p><i>Arm.</i> Cessate Albina Di sperar l'amor mio. Volgete in mente I passati disprezzi, Che faceste di me tenero amante, Tanto meco crudel, quanto io costante</p>
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<p>SCENE III.</p> <p><i>ALBINA, e poi GIACINTO</i></p> <p>[NO. 35: Recitative, ‘Poss’io soffrir di più’] <i>Alb.</i> Poss’io soffrir di più? La mia rivale Di mi gioco si prende, L’amante per amor scherni mi rende?</p> <p>[NO. 36: Cavatina, ‘E viva Rosabella’] <i>Gia.</i> E viva Rosabella Lo dice in sua favella Quell’arbuscello ancor. E l’erbe, i frutti, e i fiori, E gl’augelletti, E i ruscelletti, E i cani, e i gatti, E i savi, e i matti, Va tutto il mondo Dicendo così: Viva la bella che il cor mi ferì.</p> <p>[NO. 37: Recitative, ‘Voi pur siete invaghito’] <i>Alb.</i> Voi pur siete invaghito Della bella straniera?</p> <p><i>Gia.</i> In lei sola il mio cor giubila e spera.</p> <p><i>Alb.</i> Mà in lei sola sperando Vi anderete ingannando.</p>	<p>SCENA III.</p> <p><i>ALBINA poi GIACINTO.</i></p> <p>[NO. 32: Recitative, ‘Poss’io soffrir di più’] <i>Alb.</i> Poss’io soffrir di più? La mia rivale Di mi gioco si prende, L’amante per amor scherni mi rende?</p> <p>[NO. 33: Cavatina, ‘E viva Rosabella’] <i>Gia.</i> E viva Rosabella Lo dice in sua favella Quell’arbuscello ancor. E l’erbe, i frutti, e i fiori, E gl’augelletti, E i ruscelletti, E i cani, e i gatti, E i savi, e i matti, Va tutto il mondo Dicendo così: Viva la bella che il cor mi ferì.</p> <p>[NO. 34: Recitative, ‘Voi pur siete invaghito’] <i>Alb.</i> Voi pur siete invaghito Della bella straniera?</p> <p><i>Gia.</i> In lei sola il mio cor giubila e spera.</p> <p><i>Alb.</i> Mà in lei sola sperando Vi anderete ingannando.</p>
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<p><i>Gia.</i> Oh Dei! Perche?</p> <p><i>Alb.</i> Nel suo cor non v'è fè, non v'è costanza; Voi gettate l'amore e la speranza.</p> <p><i>Gia.</i> Non lo credo, non è, non sarà mai, Son di sè testimoni i suoi bei rai.</p> <p><i>Alb.</i> Fidatevi mà in tanto. Armidoro di lei mostra un invito, E si vanta il più caro, e il più gradito.</p> <p><i>Gia.</i> Armidoro mendace! Ecco l'invito è mio, (<i>mostra ad Albina un foglio</i>) Il più caro alla bella sono io</p> <p><i>Alb.</i> Ebbe un foglio simil anco Armidoro, E stassera destina, Per superar tutti i rivali amanti, Offrirle un armonia di suoni e canti.</p> <p><i>Gia.</i> Cantin, suonino pur, ballino ancora; Bellarosa m'adora. E il mio spirito grande, e i miei talenti, Per piacere al mio ben, faran portenti.</p> <p><i>Alb.</i> Possibile che tutti Siate ciechi così, che non vedete Che il tempo dietro lei, pazzi perdetevi?</p>	<p><i>Gia.</i> Oh Dei! Perche?</p> <p><i>Alb.</i> Nel suo cor non v'è fè, non v'è costanza; Voi gettate l'amore e la speranza.</p> <p><i>Gia.</i> Non lo credo, non è, non sarà mai, Son di sè testimonio i suoi bei rai.</p> <p><i>Alb.</i> Fidatevi mà in tanto. Armidoro di lei mostra un invito, E si vanta il più caro, e il più gradito.</p> <p><i>Gia.</i> Armidoro mendace! Ecco l'invito è mio, Il più caro alla bella sono io (<i>mostra ad Albina un foglio</i>)</p> <p><i>Alb.</i> Ebbe un foglio simil anco Armidoro, E stassera destina, Per superar tutti i rivali amanti, Offrirle un armonia di suoni e canti.</p> <p><i>Gia.</i> Cantin, suonino pur, ballino ancora; Bellarosa m'adora. E il mio spirito grande, e i miei talenti, Per piacere al mio ben, faran portenti.</p> <p><i>Alb.</i> Possibile che tutti Siate ciechi così, che non vedete Che il tempo dietro lei, pazzi perdetevi?</p>
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<p>Ella tutti vi adescà Non vi cura nessun, di tutti ride, E reputa per gloria Poter coi scaltri simulati amori Sfidar Cupido, a trionfar de cuori. Ma da lei non si prenda D'oltraggiar argomento Il sesso nostro, Che più infedele il vostro, e più scortese, Suol l'affetto pagar con onte, e offese,</p> <p>[NO. 38: Aria, 'Si vanta, si dice'] <i>Alb.</i> Si vanta, si dice Che sia menzognero Un sesso infelice, Che merta pietà. E allorche l'inganna L'amante mendace, Si vide[!], si tace La sua crudeltà.</p> <p>Ingiusta, è la legge, Spiacevole ai Dei, Che pari alli rei, La pena non dà.</p> <p>SCENE IV.</p> <p><i>GIACINTO poi SARACCA.</i></p>	<p>Ella tutti vi adescà Non vi cura nessun, di tutti ride, E reputa per gloria Poter coi scaltri simulati amori Sfidar Cupido, a trionfar de cuori. Ma da lei non si prenda D'oltraggiar argomento Il sesso nostro, Che più infedele il vostro, e più scortese, Suol l'affetto pagar con onte, e offese,</p> <p>[NO.35: Aria, 'Si vanta, si dice'] <i>Alb.</i> Si vanta, si dice Che sia menzognero Un sesso infelice, Che merta pietà. E allorche l'inganna L'amante mendace, Si vede[!], si tace La sua crudeltà.</p> <p>Ingiusta, è la legge, Spiacevole à Dei, Che pari alli rei, La pena non dà.</p> <p>SCENA IV.</p> <p><i>GIACINATO poi SARACCA.</i></p>
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<p>[NO. 39: Recitative, ‘Dunque Armidoro’] <i>Gia.</i> Dunque Armidoro...dunque... E con suoni, e con canti Stassera...si Signore. Egli si sarà onore. E tu Giacinto, Ne[!] ti darai per vinto? Signor nò. Qualche cosa di bello anch’io farò.</p> <p>[NO. 40: Aria, ‘Chi ha coraggio si vedrà’] <i>Sar.</i> Chi ha coraggio si vedrà; Chi ha valor si proverà. Cento scudi, ed un cavallo. Questo è il premio, che si dà.</p> <p>[NO. 41: Recitative, ‘Di qual premio parlate’] <i>Gia.</i> Di qual premio parlate?</p> <p><i>Sar.</i> Se d’onor vi curate Per domani vi invito ad una giostra, Dove del vostro cor sarete[!] mostra.</p> <p><i>Gia.</i> Come? Dove? Per chi?</p> <p><i>Sar.</i> Per Bellarosa. Che vuol d’amore un segno. Per provare, chi sia di lei più degno.</p> <p><i>Gia.</i> Allo stesso cimento Anch’io son provocato.</p> <p><i>Sar.</i> Verrete allo steccato?</p>	<p>[NO. 36: Recitative, ‘Dunque Armidoro’] <i>Gia.</i> Dunque Armidoro...dunque... E con suoni, e con canti... Stassera...si Signore. Egli si sarà onore. E tu Giacinto, Ti[!] darai per vinto? Signor nò. Qualche cosa di bello anch’io farò.</p> <p>[NO. 37: Cavatina, ‘Chi ha coraggio si vedrà’] <i>Sar.</i> Chi ha coraggio si vedrà; Chi ha valor si proverà. Cento scudi, ed un cavallo. Questo è il premio, che si dà.</p> <p>[NO. 38: Recitative, ‘Di qual premio parlate’] <i>Gia.</i> Di qual premio parlate?</p> <p><i>Sar.</i> Se d’onor vi curate Per domani vi invito ad una Giostra, Dove del vostro cor farete[!] mostra.</p> <p><i>Gia.</i> Come? Dove? Per chi?</p> <p><i>Sar.</i> Per Bellarosa. Che vuol d’amore un segno. Per provare, chi sia di lei più degno.</p> <p><i>Gia.</i> Allo stesso cimento Anch’io son provocato.</p> <p><i>Sar.</i> Verrete allo steccato?</p>
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<p><i>Gia.</i> Vi[!] verrò senza fallo. Ma questa sera, anch'io vi invito al ballo.</p> <p><i>Sar.</i> Questa sera Armidoro Fà certa serenata.</p> <p><i>Gia.</i> E questa terminata, Verrete in casa mia À[!] vedermi ballar con leggiadria.</p> <p><i>Sar.</i> Amico in confidenza Fate quel che vi pare; Ma temo vi facciate corbellare.</p> <p><i>Gia.</i> Come! a me questo torto? Mi avete mai veduto? Non sapete Quanto son gaio, e destro! Che del canto, e del ballo io son maestro.</p> <p>[NO. 42: Aria, 'Se si tratta di cantar'] <i>Gia.</i> Se si tratta di cantar, Non la cedo a un Canarin; Se parlate di ballar, Salto come un Agnellin. Son grazioso, Son vezzoso, Son brillante, Son galante, Sò cantar dò, rè, mi, fà Sò ballar la, ra, la là.</p>	<p><i>Gia.</i> Ci[!] verrò senza fallo. Ma questa sera, anch'io vi invito al ballo.</p> <p><i>Sar.</i> Questa sera Armidoro Fà certa serenata.</p> <p><i>Gia.</i> E questa terminata, Verrete in casa mia A[!] vedermi ballar con leggiadria.</p> <p><i>Sar.</i> Amico in confidenza Fate quel che vi pare; Ma temo vi facciate corbellare.</p> <p><i>Gia.</i> Come! a me questo torto? Mi avete mai veduto? Non sapete Quanto son gaio, e destro! Che del canto, e del ballo io son maestro.</p> <p>[NO. 39: Aria, 'Se si tratta di cantar'] <i>Gia.</i> Se si tratta di cantar, Non la cedo a un Canarin; Se parlate di ballar, Salto come un Agnellin. Son grazioso, Son vezzoso, Son brillante, Son galante, Sò cantar dò, rè, mi, fà Sò ballar la, ra, la là.</p>
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SCENE V

SARACCA solo.

[NO. 43: Recitative, ‘Dir à lui si potrebbe’]

Sar. Dir à lui si potrebbe:

Al ballo, al canto,

Caricatura mia, sei in incanto.

Certi amanti sguaiati

Codardi effeminati,

Non li posso veder. Io colle Donne

Io fo l’amor da uom, non da ragazzo

Spendo, son di buon cor ma le strapazzo.[!]

[NO. 44: Aria, ‘Con la femina faccio così’]

Sar. Con la femina faccio così,

Le regalo se dice di sì;

Ma se meco vuol far l’ostinata

L’atterrisco con una bravata.

Chi d’amore pretende nel gioco

Molto vincere o perdere poco

Giochi a tempo denari e bastoni,

I minchioni non fanno così.[!]

SCENA V.

SARACCA Solo.

[NO. 40: Recitative, ‘Va pur pazzo sguaiato’]

Sar. Va pur pazzo sguaiato.

Or ci vuol’ altro che dò. re, mi, fà;

E che larà larà! Dove si tratta

Di coraggio, di forza, e di bravura.

Lo faccio traballare a dirittura;

E pur quest’ animal presuntuoso.

Crede d’esser grazioso, e non s’avvede

Che mentre paragonasi all’agnello

È reputato un bue, che mentre vanta

D’esser un canarino,

E creduto un Baggian; povera sciocco!

Dire a lui si potrebbe: al ballo, al canto.

Caricatura mia sei tu, un incanto.

[NO. 41: Aria, ‘Questi amanti affettati e svenevoli’]

Sar. Questi amanti affettati, e svenevoli

Fanno cose cotanto ridicole,

Che al bel sesso si rendon stucchevoli,

E da tutti si fan criticar.

Quegli il ballo, quell’ altro la musica

Fanno a gara, per farsi del merito.

Ma son cose, che assai fanno ridere

<p>SCENA VI.</p> <p>NOTTE.</p> <p><i>Machina illuminata[!] con Suonatori e Musici, Dedicate à[!] Bellarosa con terrazzino praticabile. All' apparir della machina s'ode un allegra sinfonia, e frattanto sul terrazzino comparisce BELLAROSA .</i></p> <p>[NO. 45] – Instrumental serenade</p> <p>[NO. 46: Recitative, 'Questi son d'Armidoro segnalati favori] <i>Bella. Questi son d'Armidoro Segnalati favori Vuole al fresco esalar i propri ardori.</i></p> <p>[NO. 47: Chorus, 'Bell'aure che liete']</p>	<p>Chi da Uomo sà meglio pensar.</p> <p>Nella giostra costant'ed intrepido Io che penso, alle cose magnifiche Sosterrò d'un guerriero il carattere Per colei, che coraggio mi fà.</p> <p>Ma se vedo, per forte malefica Che il nemeco in valore mi superi? In tal caso che far? Che risolvere? La prudenza consiglio darà.</p> <p>SCENA VI.</p> <p>NOTTE.</p> <p><i>Luogo spazioso, in cui vedesi una[!] machina illuminata con Suonatori e Musici, per eseguire la serenata, ordinata da Armidoro: da un lato la casa di Bellarosa con terrazzino praticabile. All' apparir della machina s'ode un allegra sinfonia, e frattanto sul terrazzino comparisce BELLAROSA.</i></p> <p>[NO. 42, 43, 44] – Instrumental serenade</p> <p>[NO. 45: Recitative, 'Questi son d'Armidoro segnalati favori] <i>Bella. Questi son d'Armidoro Segnalati favori Vuole al fresco esalar i propri ardori.</i></p> <p>[NO. 46: Chorus, 'Bell'aure che liete']</p>
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<p><i>Arm.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che m'arde nel cor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il Tesoro Di fede, e d'amor.</p> <p><i>Arm.</i> Narrate alla Bella, Ch'io sento nel petto Eguale al affetto Geloso timor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.</p> <p><i>Arm.</i> Amante sincero, Che pena e delira, Soletto sospira L'acquisto d'un cor.</p>	<p><i>ARMIDORO Sulla machina.</i> <i>Arm.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che m'arde nel cor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il Tesoro Di fede, e d'amor</p> <p><i>Arm.</i> Narrate alla Bella, Ch'io sento nel petto Eguale al affetto Geloso timor.</p> <p><i>CORO.</i> Bell'aure che liete D'intorno spirate.</p> <p>Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.</p> <p><i>Arm.</i> Amante sincero, Che pena e delira, Soletto sospira L'acquisto d'un cor.</p> <p><i>CORO.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che m'arde nel cor.</p>
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<p><i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.</p> <p><i>Arm.</i> Mia bella, che senti, ch'io smanio, ch'io peno con sola mi a meno, dei lascia i rigor.</p> <p><i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.[!]</p> <p>[NO. 48: Recitative, 'Viva, viva Armidoro'] <i>Bella.</i> Viva, viva Armidoro Aure, che favellaste, a lui tornate, Dite, che le sue voci a me son grate, Ditegli, che non sono Ne cruda, ne' severa; E dategli per me buona sera.</p> <p>[NO. 49: Chorus, 'Nel seno Armidoro'] <i>CORO.</i> Nel seno Armidoro Conserva il tesoro Di fede, e d'amor.[!]</p> <p>SCENE VII.</p>	<p>[NO. 47: Recitative, 'Viva, viva Armidoro'] <i>Bella.</i> Viva, viva Armidoro Aure, che favellaste, a lui tornate, Dite, che le sue voci a me son grate, Ditegli, che non sono Ne cruda, ne' severa; E dategli per me buona sera.</p> <p>[NO. 48: Chorus, 'Bell'aure che liete' (reprise)] <i>CORO.</i> Bell'aure che liete D'intorno spirate, La siamma svelate Che gli arde nel cor.[!]</p> <p>SCENA VII.</p> <p>Camera con Lumi.</p>
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<p><i>BELINDA e PIGNONE.</i></p> <p>[NO. 50: Recitative, ‘Signor Pignone caro’] <i>Beli.</i> Signor Pignone caro, Questa volta conviene O lasciar l’avarizia, ovver l’amore, O cedere la Bella, o farsi onore.</p> <p><i>Pig.</i> Perché[!] così parlate?</p> <p><i>Beli.</i> Forse ancora ignorate, Che alla famosa Bellarosa hà[!] fatto Armidoro gentil la serenata, E che Giacinto al ballo l’hà[!] invitata?</p> <p><i>Pig.</i> E Saracca?</p> <p><i>Beli.</i> E Saracca À[!] questa nuova Dea dell’età nostra Hà[!] preparata una famosa Giostra.</p> <p><i>Pig.</i> Facciano pur[!]; Anch’io ebbi l’invito mio E senza tanto strepito e rumore, Colla donna gentil mi farò onore.</p> <p><i>Beli.</i> Come?</p> <p><i>Pig.</i> Non vuol dir nulla.</p> <p><i>Beli.</i> In fatti, è una fanciulla</p>	<p><i>BELINDA e PIGNONE.</i></p> <p>[NO. 49: Recitative, ‘Signor Pignone caro’] <i>Beli.</i> Signor Pignone caro Questa volta conviene O lasciar l’avarizia, ovver l’amore, O cedere la Bella, o farsi onore.</p> <p><i>Pig.</i> Perché[!] così parlate?</p> <p><i>Beli.</i> Forse ancora ignorate, Che alla famosa Bellarosa ha[!] fatto Armidoro gentil la serenata; E che Giacinto al ballo l’ha[!] invitata?</p> <p><i>Pig.</i> E Saracca?</p> <p><i>Beli.</i> E Saracca A[!] questa nuova Dea dell’età nostra Ha[!] preparata una famosa Giostra.</p> <p><i>Pig.</i> Facciano pure[!]; anch’io Ebbi l’invito mio E senza tanto strepito e rumore, Colla donna gentil mi farò onore.</p> <p><i>Beli.</i> Come?</p> <p><i>Pig.</i> Non vuol dir nulla.</p> <p><i>Beli.</i> In fatti, è una Fanciulla</p>
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<p>Questa ragazza d'oro, Che merita un tesoro. Hà[!] mille qualità perfette in lei. Ma fra l'altre n'hà una ch'è un portento, Che l'amore sa far con più di cento.</p> <p><i>Pig.</i> Ella finge cogl'altri E meco fa davvero.</p> <p><i>Beli.</i> Presto veder io spero Che questa ninfa con i vezzi suoi Corbellerà cogl'altri ancora voi.</p> <p><i>Pig.</i> Ma voi che cosa avete Che nemica le siete?</p> <p><i>Beli.</i> Ella m'ha tolto Saracca ch'era mio; E voglio certo vendicarmi anch'io.</p> <p><i>Pig.</i> Non temete, figliuola, Bellarosa senz'altro sarà mia E dal capo v'andrà la gelosia.</p> <p><i>Beli.</i> Vi lusingate invano; Dite quel che volete, io rispondo; Vuol Saracca, vuol voi, vuol tutto il mondo.[!]</p> <p>SCENE VIII.</p> <p><i>BELLAROSA e detti.</i></p>	<p>Questa ragazza d'oro, Che merita un tesoro: Ha[!] mille qualità perfette in lei. Se non altro perché sa bene ognora A nuovi amanti, tender nuova rete.[!]</p> <p>SCENA VIII.</p> <p><i>BELLAROSA e detti.</i></p>
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<p>[NO. 51: Recitative, ‘Chi è[!], che d’innamorati ha tanta sete’]</p> <p><i>Bella.</i> Chi è,[!] che d’innamorati[!] ha tanta sete?</p> <p><i>Beli.</i> Voi quella appunto siete, Che vezzosetta, e bella Usurpando gli andate a questa, e quella.</p> <p><i>Bella.</i> Voi ne perdeste alcuno?</p> <p><i>Beli.</i> Sì, Signora.[!]</p> <p><i>Bella.</i> E chi è questi?[!]</p> <p><i>Beli.</i> Saracca.</p> <p><i>Bella.</i> Di lui nò me n’importa una patacca. Ecco chi nel mio cor[!] S’hà[!] preso il primo loco; Ecco qui l’amor mio.</p> <p><i>Pig.</i> (Son tutto foco.)</p> <p><i>Beli.</i> Ora dite così; mà poi direte A Saracca lo stesso.</p> <p><i>Pig.</i> Oh che linguaccia!</p> <p><i>Bella.</i> Che volete io ne faccia? Son pronta, il vostro caro</p>	<p>[NO. 50: Recitative, ‘Chi è[!] che di tanti amanti ha tanta sete?’]</p> <p><i>Bella.</i> Chi è[!] che di tanti amanti[!] ha tanta sete?</p> <p><i>Beli.</i> Voi quella appunto siete, Che vezzosetta e bella, Usurpando gli andate a questa, e quella.</p> <p><i>Bella.</i> Voi ne perdeste alcuno?</p> <p><i>Beli.</i> Saracca.</p> <p><i>Bella.</i> Di lui nò me n’importa una patacca. Ecco chi nel cor mio[!] S’ha[!] preso il primo loco; Ecco qui l’amor mio.</p> <p><i>Pig.</i> (Son tutto foco.)</p> <p><i>Beli.</i> Ora dite così, mà poi direte A Saracca lo stesso.</p> <p><i>Pig.</i> Oh che linguaccia!</p> <p><i>Bella.</i> Che volete io ne faccia? Son pronta, il vostro caro</p>
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<p>In atto di notaro a rinunciarvi, Ma s'egli non vi vuol, non sò che farvi.</p> <p><i>Beli.</i> Non mi vorrà, può darsi, Perche dei vostri vezzi innamorato Adorarvi vorrà, benche sprezzato.</p> <p><i>Bella.</i> Dunque se non sapete Vincerlo con amore, e cortesia, La colpa sarà vostra, e non è mia.</p> <p><i>Pig.</i> Dice ben, dice bene. Chi vuol incatenare un cuore amante, Amorosa esser dee, non arrogante.</p> <p><i>Beli.</i> Che[!] cosa sapete voi, Signor Pignone caro? Non favelli d'amor, chi è nato avaro. E lei, Signora mia, Che far pretende la dottora a noi Farà meglio badare à fatti suoi.</p> <p>[NO. 52: Aria, 'Mi pizzica, mi stuzzica'] <i>Beli.</i> Mi pizzica, mi stuzzica Un certo non so che. Non parlo con voi, Discorro fra me. Mi fremono le viscere, Non posso star in fren. Ma voi che volete, Che avete con me?</p>	<p>In atto di notaro a rinunciarvi, Ma s'egli non vi vuol, non sò che farvi.</p> <p><i>Beli.</i> Non mi vorrà, può darsi, Perche dei vostri vezzi innamorato Adorarvi vorrà, benche sprezzato.</p> <p><i>Bella.</i> Dunque se non sapete Vincerlo con amore, e cortesia, La colpa sarà vostra, e non è mia.</p> <p><i>Pig.</i> Dice ben, dice bene. Chi vuol incatenare un cuore amante, Amorosa esser dee, non arrogante.</p> <p><i>Beli.</i> Cosa[!] sapete voi, Signor Pignone caro? Non favelli d'amor, chi è nato avaro. E lei, Signora mia, Che far pretende la dottora a noi Farà meglio badare à fatti suoi.</p> <p>[NO. 51: Aria, 'Mi pizzica, mi stuzzica'] <i>Beli.</i> Mi pizzica, mi stuzzica Un certo non so che. (<i>a Bella.</i>) Non parlo con voi Discorro frà me. (Mi fremono le viscere; Non posso star in fren...) Ma voi, che volete, Che avete con me?</p>
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È meglio ch'io vada,
Ch'io taccia, perché
Non dico... non parlo
M'intendo da me.

SCENE IX.

BELLAROSA e PIGNONE.

[NO. 53: Recitative, 'In verità colei']

Pig. In verità colei
Mi fa venir il caldo,
Se continuava ancor, non stavo saldo.

Bella. Io rido di costoro, e lor non bado
Non vò dietro à nessuno,
Amanti non procuro;
Ma se vengono poi...

Pig. Che?

Bella. Non li curo.

Pig. Brava, brava, son io
Il solo fortunato.

Bella. Avete inteso
Che Armidodo col canto, e con il suono
Testè mi fece di letizia un dono?

È meglio ch'io vada
Ch'io taccia, perche...
Non dico...non parlo...
M'intendo da me.

SCENA IX.

BELLAROSA, e PIGNONE.

[NO. 52: Recitative, 'In verità colei']

Pig. In verità colei
Mi fa venir il caldo,
Se continuava ancor, non stavo saldo.

Bella. Io rido di costoro, e lor non bado
Non vò dietro à nessuno,
Amanti non procure...
Ma se vengono poi...

Pig. Che?

Bella. Non li curo.

Pig. Brava, brava, son io
Il solo fortunato.

Bella. Avete inteso
Che Armidodo col canto, e con il suono
Testè mi fece di letizia un dono?

<p><i>Pig.</i> Ragazzate son queste.</p> <p><i>Bella.</i> E che Giacinto Questa sera all festa m'hà invitata,</p> <p><i>Pig.</i> È quest' ancora un'altra ragazzata.</p> <p><i>Bella.</i> E Saracca alla Giostra?</p> <p><i>Pig.</i> Frascherie.[!]</p> <p><i>Bella.</i> Ma voi, che siete Savio, prudente, e degno, Qual mi date d'amor verace segno?</p> <p><i>Pig.</i> Vi darò, mio tesoro, Dell'amore, della fede Il testimon miglior.[!]</p> <p><i>Bella.</i> Forse lo scrigno?[!]</p> <p><i>Pig.</i> Oibò, la destra, il core.[!]</p> <p><i>Bella.</i> Ma[!] la destra, ed il cor me[!] l'offerisce Facilmente ogni amante.</p> <p><i>Pig.</i> Ma niun, come son io sarà costante.</p> <p><i>Bella.</i> Caro Signor Pignone, A parole non credo;</p>	<p><i>Pig.</i> Ragazzate son queste.</p> <p><i>Bella.</i> E che Giacinto Questa sera all festa m'hà invitata,</p> <p><i>Pig.</i> È quest' ancora un'altra ragazzata.</p> <p><i>Bella.</i> E Saracca alla Giostra?</p> <p><i>Pig.</i> Frascherie, Debolezze, pazzie.[!]</p> <p><i>Bella.</i> Ma voi, che siete Savio, prudente, e degno, Qual mi date d'amor verace segno?</p> <p><i>Pig.</i> La destra, il cor, la fède.</p> <p><i>Bella.</i> La[!] destra il cor, la fè me[!] l'offerisce Facilmente ogni amante.</p> <p><i>Pig.</i> Ma niun, come son'io sarà costante.</p> <p><i>Bella.</i> Caro Signor Pignone Stimo assai la costanza;</p>
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<p>Soglio fede prestart sol quando vedo.[!]</p> <p><i>Pig.</i> Ma...che mail far dovrei?</p> <p><i>Bella.</i> Quasi, quasi direi.</p> <p><i>Pig.</i> Dite, parlate.</p> <p><i>Bella.</i> Ma poi non vi sdegnate.</p> <p><i>Pig.</i> Nò, mia cara, Non potete sdegnarmi.</p> <p><i>Bella.</i> Voi avete a mostrarmi...</p> <p><i>Pig.</i> Che cosa?</p> <p><i>Bella.</i> Vè lo dico.</p> <p><i>Pig.</i> Cosa vuol dir quel ghigno?</p> <p><i>Bella.</i> Voi m'avete a mostrar il vostro scrigno.[!]</p> <p><i>Pig.</i> Che scrigno? V'inganate. Io denari non hò.</p> <p><i>Bella.</i> Senza denari Maritarvi volete? Non vi prendo, se scrigno non avete.[!]</p> <p><i>Pig.</i> Aspettate... non sò...[!]</p>	<p>Ma ogni Donna, ch'ha un poco di saviezza Più dell'amore apprezza la ricchezza.</p> <p><i>Pig.</i> Ebben mia cara io son...(che so?)</p> <p><i>Bella.</i> Seguite.[!]</p> <p><i>Pig.</i> Volevo dir...</p> <p><i>Bella.</i> Che avete pien lo scrigno?</p> <p><i>Pig.</i> Che scrigno? V'inganate. Io denari non hò.</p> <p><i>Bella.</i> Senza denari Maritarvi volete?[!]</p> <p><i>Pig.</i> Nò mia cara; peraltro...[!]</p>
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<p><i>Bella.</i> L'avete o non l'avete?[!]</p> <p><i>Pig.</i> Vi dirò.[!]</p> <p>[NO. 54: Aria, 'Zitto, che non si senta'] <i>Pig.</i> Zitto, che non si senta Hò[!] un piccolo tesoro: Hò[!] tante doppie d'oro, E argento in quantità Zitto per carità.</p> <p>Hò[!] delle gioie assai Ma non lo dite. Quando sarete mia, La vostra economia, Lo scrigno accrescerà Zitto, che non si sappia</p>	<p><i>Bella.</i> Io non vi prendo Se scrigno non avete.</p> <p><i>Pig.</i> Aspettate, sappiate...</p> <p><i>Bella.</i> Avete scrigno?</p> <p><i>Pig.</i> (Vedi a che mi riduci amor maligno!)</p> <p><i>Bella.</i> L'avete, ò non l'avete![!]</p> <p><i>Pig.</i> Oh Dio...nol sò.</p> <p><i>Bella.</i> Ma come nol sapete!</p> <p><i>Pig.</i> Vi dirò.[!]</p> <p>[NO. 53: Aria, 'Zitto, che non si senta'] <i>Pig.</i> Zitto, che non si senta Ho[!] un piccolo tesoro: Ho[!] tante doppie d'oro, E argento in quantità; Zitto per carità.</p> <p>Ho[!] delle gioie assai; Ma non lo dite. Quando sarete mia, La vostra economia, Lo scrigno accrescerà Zitto, che non si sappia</p>
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<p>Zitto per carità.</p> <p>SCENE X.</p> <p><i>BELLAROSA poi ARMIDORO.</i></p> <p>[NO. 55: Recitative, ‘Oh sì, che starei fresca’] <i>Bella.</i> Oh sì[!], che starei fresca Con questo avaro ai fianchi! Mi verrebbero presto i crini bianchi.</p> <p><i>Arm.</i> Con rossor mi presento Bella, a chieder perdono.</p> <p><i>Bella.</i> Armidoro gentil, grata vi sono.</p> <p><i>Arm.</i> Posso sperar mercè?</p> <p><i>Bella.</i> Sì, si sperate Che che vive sperando... Intendetemi voi?</p> <p><i>Arm.</i> Muore penando?</p> <p><i>Bella.</i> Nò; chi spera, ed hà merto, Di conseguir la sua mercede è certo.</p> <p><i>Arm.</i> Quand’è così, che posso Senza merto sperar?</p>	<p>Zitto per carità.</p> <p>SCENA X.</p> <p><i>BELLROSA poi ARMIDORO.</i></p> <p>[NO. 54: Recitative, ‘Oh sì, che starei fresca’] <i>Bella.</i> Oh sì[!], che starei fresca Con questo avaro ai fianchi! Mi verrebbero presto i crini bianchi.</p> <p><i>Arm.</i> Con rossor mi presento Bella, a chieder perdono.</p> <p><i>Bella.</i> Armidoro gentil, grata vi sono.</p> <p><i>Arm.</i> Posso sperar mercè?</p> <p><i>Bella.</i> Sì, si sperate Che che vive sperando Intendetemi voi?</p> <p><i>Arm.</i> Muore penando?</p> <p><i>Bella.</i> Nò; chi spera, ed hà merto, Di conseguir la sua mercede è certo.</p> <p><i>Arm.</i> Quand’è così, che posso Senza merto sperar?</p>
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<p><i>Bella.</i> Caro Armidoro Tanto non vi avvilito: Siete un bel Ragazzotto, e mi gradite. Presto con un'occhiata Conosco le persone, Con certe hò simpatia, Con altre antipatia; Con chi à[!] genio mi và, son amorosa, E con altri son io rustica, odiosa.</p> <p>[NO. 56: Aria, 'Bella cosa è far l'amore'] <i>Bella.</i> Bella cosa è far l'amore Senza tanti complimenti, Son pur belli i sentimenti, Che dettati son dal cuor.</p> <p>Benedetti e Veneziani, Quando dicono così. Visceronazze, cara colonna ti è la mia tutta, Ti è il mio ben, Visceronazze, cara colonna ti è la mia mama, Ti è il mio ben. Quei bei cuorazzi, Quei bei purtazzi, Mi fanno il core brillare nel sen.</p> <p>Quei bei cuorazzi, Quei bei purtazzi, Mi fanno il core ballare nel sen. Mi fanno brillare, brillare nel sen, Mi fanno ballare brillare nel sen.[!]</p>	<p><i>Bella.</i> Caro Armidoro Tanto non vi avvilito: Siete un bel Ragazzotto, e mi gradite. Presto con un'occhiata Conosco le persone, Con certe hò simpatia, Con altre antipatia; Con chi a[!] genio mi và, son amorosa; E con altri son io rustica, odiosa.</p> <p>[NO. 55: Aria, 'Benedetti sian gl' amanti'] <i>Bella.</i> Benedetti sian gl' amanti Che costanti e rispettosi, Gl'occhi appena osano alzar. Nel servire portentosi, Disgustarci hanno paura, San piuttosto sospirar.</p> <p>I superbi e gl'affettati. A me son tanto antipatici, Certi stucchi, e gli selvatici, Non li posso sopportar.</p> <p>Ma que' grati zerbinetti, Si graziosi, e vezzosetti, Si cortesi, ed umilietti, Mi san tutta giubilar.[!]</p>
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SCENE XI.

ARMIDORO solo.

[NO. 57: Recitative, ‘Motivo ho di sperar’]

Arm. Motivo ho di sperar; ma’ non an-ancora
M’assicura del cor, è della mano.

Ah temo alfin di lusingarmi invano.

Vorrei, e non ardisco,

Chieder di più.

Temo che mi discacci.

Se parlo troppo ardito, e mi contento

Per premio à mia costanza

Per conforto al mio cor, della speranza.

[NO. 58: Aria, ‘Sperar il caro porto’]

Arm. Sperare il caro porto

In mezzo alle procelle,

È l’unico conforto

Che fa men fiero il mar.

E se pel vento infido

Cade il nocchiero assorto

Và col pensiero al lido

Fra l’onde a naufragar.[!]³²⁷

SCENA XI.

ARMIDORO Solo.

[NO. 56: Recitative, ‘Motivo ho di sperar’]

Arm. Motivo ho di sperar; ma’ non an-ancora
M’assicura del cor, è della mano.

Ah temo alfin di lusingarmi invano.

Vorrei, e non ardisco,

Chieder di più.

Temo che mi discacci

Se parlo troppo ardito, e mi contento

Per premio à mia costanza

Per conforto al mio cor, della speranza.

[NO. 57] Minuet I

³²⁷ ‘Sperar il caro porto’ is No. 58 in the Goldoni/Galuppi setting and No. 17 in the Boccherini/Salieri setting of *La calamita de’ cuori*.

<p>SCENE XII.</p> <p>Sala magnificamente adornata per[!] festa di ballo.</p> <p><i>BELLAROSA, BELINDA, GIACINTO, SARACCA, PIGNONE.[!]</i></p> <p><i>Bellarosa, Belinda, uomini e donne à sedere per il ballo.[!]</i></p> <p>[NO. 59: Recitative, ‘In verità son stanca’] <i>Bella.</i> In verità son stanca... Ma per non disgustarla Acceto le sue grazie.</p> <p><i>Beli.</i> Sempre in ballo colei? Nessuna sà ballare altro che lei? <i>(Da se sdegnata)</i> Or, or mi fò sentire.)</p> <p><i>Bella.</i> Se non fò ben, la prego compatire. <i>(Bellarosa balla in Minuet.)</i></p> <p><i>Bella.</i> Perdonino, signori, Se non rendo per ora il Minuetto; Ho assai ballato e riposarmi aspetto.</p> <p><i>Gia. (s'alza dal suo posto, e vada da Bellarosa)</i> Prima di riposarvi Spero che a me la grazia Farete di ballar.</p>	<p>SCENA XII.</p> <p>Sala magnificamente illuminata per la[!] festa di ballo.</p> <p><i>BELLAROSA, BELINDA, ALBINA, GIACINTO, ARMIDORO, SARACCA,[!] PIGNONE. Uomini e Donne che siedono. Aprendosi la scena si vede BELLAROSA ed ARMIDORO finire il Minuetto.</i></p> <p>[NO. 58: Recitative, ‘Si mi vuol favorir’] <i>Pig.</i> Se mi vuol favorir...(gl'offre la mano)[!]</p> <p><i>Bella.</i> Signor perdoni. Se non rendo per ora il minuetto; Ho assai ballato, e riposarmi aspetto. (Si mangian l'altre due.)</p> <p><i>Gia.</i> Ma prima un solo Spero, sarete grazia Di ballare con me.</p>
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<p><i>Bella. (S'alza per ballare) Negar nol posso al padrone di casa.[!]</i></p>	<p><i>Bella. Negar nol posso Al padrone di casa.</i></p>
	<p>[NO. 59] Minuet II</p>
	<p>[NO. 60: Recitative, 'Ora l'onore. Potrem goder?']</p>
	<p><i>Sar. Ora l'onore[!].... (gli prende una mano,) Potrem goder?</i></p>
	<p><i>Pig. Mi raccomandando anch'io.</i></p>
	<p><i>Bella. Quel che voglion'io faccio.</i></p>
<p><i>Beli. (S'alza infuriata) Oh cospettaccio![!] Che impertinenza è questa? Dunque solo per lei si fà la festa?</i></p>	<p><i>Beli. Cospetton! Cospettaccio![!] Che impertinenza è questa? Dunque solo per lei si fà la festa?</i></p>
<p><i>Gia. Ballerete anche voi.[!]</i></p>	<p><i>Gia. Ballerete...[!]</i></p>
	<p><i>Sar. Calmatevi.</i></p>
<p><i>Beli. Sono due[!] ore Che per star à seder ho fatto il callo,[!] E sempre vedo la graziosa in ballo.[!]</i></p>	<p><i>Beli. Due[!] ore Che me no stò a seder fredda, e curiosa,[!] E sempre vedo in ballo la graziosa.[!]</i></p>
<p><i>Bella. Piano, piano coi titoli.</i></p>	<p><i>Bella. Piano, piano, coi titoli.</i></p>
<p><i>Pig. (a Belì.) Ehi abbiate guidizio.[!]</i></p>	<p><i>Gia. Ehi abbiate riguardo...[!]</i></p>
<p><i>Sar. Or ora nasce qualche precipizio.[!]</i></p>	<p><i>Sar. Temete oh donne un Paladin gagliardo.[!]</i></p>

<p><i>Beli. (a Gia.)</i>[!] Così non si dispone Una polita danza. Non avete creanza.[!]</p> <p><i>Gia. (a Belì.)</i> Perdonate...</p> <p><i>Bella. (a Belì.)</i> [!] Se volete ballare e voi ballate.</p> <p><i>Gia. (a Bella.)</i> Signora</p> <p><i>Beli.</i> Che credete D'essere sola voi? Ne sapiam quanto basta ancora noi.</p> <p><i>Bella.</i> Me ne rallegro.[!]</p> <p><i>Gia.</i> Oh via, Accomodiam la cosa.</p> <p><i>Sar. (a Belì.)</i>[!] Siete troppo stizzosa.</p> <p><i>Pig. (a Belì.)</i> Siete troppo caldetta.[!]</p> <p><i>Beli.</i> Hò[!] un veleno, hò[!] una rabbia maledetta.</p> <p><i>Gia. (a Belì.)</i>[!] Lasciate che facciamo Il nostro minuetto.</p>	<p><i>Alb.</i>[!] Così non si dispone Una polita danza.</p> <p><i>Beli.</i> Non avete creanza.[!]</p> <p><i>Gia. (a Belì.)</i> Perdonate...</p> <p><i>Bella.</i>[!] Se volete ballare, e voi ballate.</p> <p><i>Gia. (a Bella.)</i> Signora...</p> <p><i>Beli.</i> Che credete D'esser sola voi? Ne sappiam, quanto basta ancora noi.</p> <p><i>Bella.</i> E forse ancor più del bisogno...[!]</p> <p><i>Gia.</i> Oh via! Accomodiam la cosa.</p> <p><i>Sar.</i>[!] Siete troppo stizzosa.</p> <p><i>Arm.</i> Puntigliosa,</p> <p><i>Pig.</i> E col detta.[!]</p> <p><i>Beli.</i> Ho[!] un veleno, ho[!] una rabbia maledetta.</p> <p><i>Gia.</i>[!] Lasciate che facciano il loro minuetto, E doppo vi prometto...</p>
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<p>E dopo vi prometto.</p> <p><i>Beli.</i> Signor nò, signor nò,[!] Quando adesso non ballo,[!] Io me ne vò.</p> <p><i>Bella.</i> (a <i>Beli.</i>)[!] Anderò io, restate.</p> <p><i>Gia.</i> Nò, madama, fermate. Maledetto...direi...basta. Non voglio che succeda...che accada...un qualche imbroglio.[!]</p> <p><i>Beli.</i>[!] Di voi meraviglio, Che fate un simil toro à una[!] par mia, Per una tal che non si sà chi sia.</p> <p><i>Bella.</i> Sarebbe minor male Che non fosse di voi noto il natale.</p> <p><i>Gia.</i> Oime, Qui in casa mia</p> <p><i>Beli.</i> (A <i>Bellarosa</i>) Chi pensate,[!] ch'io sia</p> <p><i>Pig.</i>[!] La cosa mal s'impegna.</p> <p><i>Bella.</i> Una che starmi à fronte non è degna.</p>	<p><i>Beli.</i> Oh Signor nò![!] Quando non ballo adesso,[!] Io me ne vò.</p> <p><i>Bella.</i>[!] Anderò io, restate.</p> <p><i>Gia.</i> Nò Madama fermate. Cospettacio...direi...basta... non voglio.[!]</p> <p><i>Sar.</i> S'io non vi fossi, nascerebbe un imbroglio.</p> <p><i>Alb.</i>[!] Di voi mi meraviglio.[!]</p> <p><i>Beli.</i> Fare un simile torto a una par mia. Per una tal, che non si sà chi sia.</p> <p><i>Bella.</i> Sarebbe minor male Che non fosse di voi noto il natale</p> <p><i>Gia.</i> Ohimè... Qui in casa mia...</p> <p><i>Beli.</i> Chi credete[!] ch'io sia?</p> <p><i>Alb.</i>[!] La cosa più s'impegna.</p> <p><i>Bella.</i> Una che starmi a fronte non è degna.</p>
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<p><i>Beli.</i> Sarete qualche dama.</p> <p><i>Bella.</i> Se lei saperlo brama, Son nobile, lo dico e lo sostegno, Ed i titoli miei mostrar m'impegno.</p> <p>[NO. 60: Ensemble, 'Signora Marchesa, Signora Contessa'] <i>Beli.</i> Signora Marchesa, Signora Contessa, Che gran Principessa Che gran nobiltà.</p> <p><i>Sar./Gia./Pig. A3.</i> Tacete, o partite, Che meglio sarà.[!]</p> <p><i>Bella.</i> Signora Fraschetta, Ch'io dica permetta Che mostra coi fatti La propria vità.</p> <p><i>Sar./Gia./Pig. A3.</i> Tacete, ed usate,</p>	<p><i>Beli.</i> Sarete qualche Dama?</p> <p><i>Bella.</i> Se lei saper lo brama. Son nobile lo dico, e lo sostegno, Ed i titoli miei mostrar m'impegno.</p> <p>[NO. 61: Chorus, 'Aiuto! Si desta un qualche scompiglio'] <i>CORO.</i> Aiuto! Si desta Un qualche scompiglio; Il ballo, e la festa Qui mal finirà.</p> <p><i>Beli.</i> Signora Marchesa, Signora Contessa, Che gran Principessa! Che gran nobiltà!</p> <p><i>Sar./Arm./Gia./Pig. A4.</i> Badate ove siete? Tacete almen quà.[!]</p> <p><i>Bella.</i> Signora Fraschetta, Ch'io dica permetta Che mostra coi fatti La propria viltà.</p> <p><i>Alb.</i> Mostrate riguardo, Restate prudente, Il mondo vi sente Che cosa dirà?</p> <p><i>Sar./Arm./Gia./Pig. A4.</i> Frenate Orgoglio</p>
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La vostra bontà.[!]	Che meglio sarà.[!]
	<i>Beli./Bella. A2. Ragioni non voglio Nè ceder vò già.</i>
	<i>CORO. Le Sedie, le cuffie Volar si vedranno.</i>
<i>Beli. (a Bella.)[!] A me un tal strapazzo?</i>	<i>Beli.[!] A me un tal strapazzo?</i>
<i>Bella. Per me un tal schiamazzo?</i>	<i>Bella. Per me un tal schiamazzo?</i>
<i>Beli./Bella. A2. Cospetto? La bile[!] Frenare non sò.</i>	<i>Beli./Bella. A2. Mi soffoca il caldo.[!] Frenarmi non sò.</i>
<i>Sar./Gia./Pig. A3.[!] Sofrite, tacete.</i>	<i>Sar./Arm./Gia./Pig. A4.[!] Sofrite, tacete.</i>
<i>Beli./Bella. A2. Oh questo poi nò.</i>	<i>Beli./Bella. A2. Oh questo poi nò.</i>
	<i>IL CORO. Vergogna! rispettino Almen la brigata; La burla è avanzata, Soffrir non si può.</i>
	<i>Beli./Bella. A2. Son già indiavolata, Non so quel che so.</i>
	<i>Alb. Se fossimo altrove Vorrei ben sfogarmi.</i>
<i>Beli. Saprò vendicarmi.</i>	<i>Bel. Saprò vendicarmi.</i>

<i>Bella.</i> Saprò sodisfarmi.	<i>Alb.</i> Saprò soddisfarmi.
<i>Beli./Bella.</i> A2.[!] Sò qualche farò.	<i>Bella./Beli./Alb.</i> A3.[!] Sò quello ch'io dico,[!] Sò quel che farò.
<i>Gia.</i> Signore, in casa mia Tacete in cortesia.	<i>Gia.</i> Signore, in casa mia Tacete in cortesia.
<i>Bella./Beli.</i> A2.[!] Tacere non si può.	<i>Bella./Beli./Alb.</i> A3.[!] Tacere non si può.
<i>Pig.</i> Temete il tribunale,[!] Se fate un criminale.	<i>Pig.</i> Temete la giustizia,[!] Se fate un criminale.
<i>Bella./Beli.</i> A2.[!] Non vò pensare à ciò.[!]	<i>Bella./Beli./Alb.</i> A3.[!] A ciò pensar non vò.[!]
<i>Sar.</i> Chetatevi, giudizio! O faccio un precipizio.	<i>Sar.</i> Chetatevi, giudizio! O faccio un precipizio.
<i>Bella./Beli.</i> [!]Timor[!] timor non hò.	<i>Bella./Beli./Alb.</i> A3.[!] Di voi[!] timor non hò.
	<i>CORO.</i> Sia detto anco una volta Tacete, adiam di volta...
	<i>Bella./Beli./Alb.</i> A3. Chiamati, io qui non v'ho.
<i>Sar./Gia./Pig.</i> A3.[!] Battatevi, amazzatevi, Io[!] non l'impedirò.	<i>Sar./Arm./Gia./Pig.</i> A4.[!] Battatevi, amazzatevi, Ch'io[!] non l'impedirò!
<i>Beli.</i> Indegna, indegna[!]	<i>Bella.</i> Fraschetta![!]

<i>Pig.</i> Via brava, via brava	<i>Beli.</i> Invidiosa!
<i>Bella.</i> Fraschetta, fraschetta	<i>Sar.</i> Più, più!
<i>Sar.</i> Vi godo, vi godo	<i>Arm.</i> Bella cosa!
<i>Bella./Beli. A2.</i> Cospetto son tutta furor.	<i>Bella.</i> Superba!
<i>Gia.</i> Voi siete nell'ira Bellissime ancor.	<i>Gia.</i> Vi lodo.
<i>Belila/Beli./Gia./Pig./Sar. A5.</i> Di sdegno l'impegno Accieca ed accende; Oimè come rende Terribile il cor.	<i>Beli.</i> Sfacciata!
	<i>Pig.</i> Vi godo.
	<i>Alb.</i> Ma voi di provocarle Dovereste aver rossor.
	<i>Bella./Beli. A2.</i> La bile mi contamina Son negra dal furor.
	<i>Sar./Arm./Gia./Pig. A4.</i> E pur siete bellissime Nel mezzo all'ira ancor.
	<i>CORO.</i> È indegno, un grande impegno. Già tutto il mondo intende Che simili vicende Vi fanno poco onor. È indegno, un grande impegno.
	<i>Bella./Beli./Alb./Arm./Gia./Pig./Sar. A7.</i>

	<p>E tutto il mal discende</p> <p><i>Beli./Alb.</i> A2. Da quel superbo amor.</p> <p><i>Bella./Arm./Gia./Pig./Sar.</i> A5. Da te, tiranno amor.</p> <p>Fine dell' Atto secondo.</p>
<p>ATTO TERZO</p> <p>SCENE PRIMO</p> <p><i>ALBINA, e BELINDA.</i></p> <p>[NO. 61: Recitative, 'V'assicuro ch'hò detto'] <i>Beli.</i> V'assicuro ch'hò detto[!] Quanto dir si potea. L'ho strappazzata; L'ho fatta vergognar, mi son sfogata.</p> <p><i>Alb.</i> E dice d'esser dama?[!]</p> <p><i>Beli.</i> Dir potrebbe D'esser anco regina Ma credo che non sia nè men pedina.[!]</p>	<p>ATTO TERZO</p> <p>SCENA I</p> <p>Cortile.</p> <p><i>ALBINA, e BELINDA.</i></p> <p>[NO. 62: Recitative, 'Che vi par'] <i>Beli.</i> Che vi par, non le dissi.[!] Quanto dir si potea? L'hò strapazzata; L'ho fatta vergognar, mi son sfogata.</p> <p><i>Alb.</i> Così avess'io potuto[!] Suonar con voi campane doppie... Il caso si può ben dar...verrà...</p> <p><i>Beli.</i> Scommetto il naso, Gli passerà la voglia un'altra volta, Di spacciarsi per Dama.[!]</p> <p><i>Alb.</i> Eh dica pure D'esser anco Reina Ma dubito che sia nemmeno pedina.</p>

<p><i>Alb.</i>[!] Eppur ciascun persiste[!] A volerla, ad amarla.</p> <p><i>Beli.</i>[!] E dicono di noi[!] Che ci attacchiamo al peggio; Lo fan gl'uomini ancor per quel che veggio.</p> <p>SCENE SECONDA.</p> <p><i>SARACCA</i>[!], <i>e detti.</i></p> <p>[NO. 62: Recitative, 'Alla piazza, alla piazza, allo steccato'] <i>Sar.</i> Alla piazza, alla piazza, allo steccato</p> <p><i>Beli.</i> Oh pazzo spiritato</p> <p><i>Sar.</i> Oggi a vostro dispetto Bellarosa trionfà[!].</p> <p><i>Beli.</i> Ed io trionfo Maggior, che à[!] Bellarosa é riservato, È Saracca veder tristo, e burlato.</p> <p><i>Sar.</i> Questa è tutta invidiaccia.</p> <p><i>Alb.</i> Oh via, buon prò vi faccia. Dite, nello steccato. Che avete voi di bello preparato?</p> <p><i>Sar.</i> La Giostra s'hà[!] da far, chi è valoroso</p>	<p><i>Beli.</i>[!] Eppur tutti persistono A volerla, ad amarla;</p> <p><i>Alb.</i>[!] E di noi dicono[!] Che ci attacchiamo al peggio; Lo fan gl'uomini ancor per quel che io veggio.</p> <p>SCENA II.</p> <p><i>SARACCA armato</i>[!], <i>e detti.</i></p> <p>[NO. 63: Recitative, 'Alla piazza, alla piazza, allo steccato'] <i>Sar.</i> Alla piazza, alla piazza, allo steccato!</p> <p><i>Beli.</i> Oh pazzo spiritato!</p> <p><i>Sar.</i> Oggi a vostro dispetto Bellarosa trionfa[!].</p> <p><i>Beli.</i> Ed io trionfo Maggior, che a[!] Bellarosa é riservato, È Saracca veder tristo, e burlato.</p> <p><i>Sar.</i> Questa è tutta invidiaccia.</p> <p><i>Alb.</i> Oh via, buon prò vi faccia. Dite, nello steccato. Che avete voi di bello preparato?</p> <p><i>Sar.</i> La Giostra s'ha[!] da far, chi è valoroso</p>
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<p>Al cimento verrà; Per dar piacere. All'Idol mio diletto Dar un[!] premio prometto Al guerrier valoroso, Che l'impresa, farà più bella, e buona, Cento scudi, un cavallo, e una corona. (Mà già il più valoroso sarò io E l'onor, ed il premio sarà mio.)</p> <p>[NO. 63: Aria, 'Vada, vada il trombettiere'] <i>Sar.</i> Vada, vada il trombettiere À[!] suonar per la città. Ogni bravo cavaliere Stimolar si sentirà.</p> <p>Presto, presto il tamburino Della pugna tocchi il segno Chi di Gloria, chi di sdegno Un tal suono accenderà.</p> <p>SCENA III.</p> <p><i>ALBINA e BELINDA.</i></p> <p>[NO. 64: Recitative, 'Averi piacere, che nello steccato'] <i>Beli.</i> Avrei piacere, che nello steccato Rimanesse Saracca almen stroppiato.</p> <p><i>Alb.</i> E noi vogliam intervenir coll'altre?</p>	<p>Al cimento verrà. Per dar piacere. All'Idol mio diletto Dar in[!] premio prometto Al guerrier valoroso. Che l'impresa, farà più bella, e buona, Cento scudi, un cavallo, e una corona. (Mà già il più valoroso sarò io E l'onor, ed il premio sarà mio.)</p> <p>[NO. 64: Aria, 'Vada, vada il trombettiere'] <i>Sar.</i> Vada, vada il trombettiere A[!] suonar per la città. Ogni bravo cavaliere Stimolar si sentirà.</p> <p>Presto, presto il tamburino Della pugna tocchi il segno. Chi di Gloria, chi di sdegno Un tal suono accenderà.</p> <p>SCENA III.</p> <p><i>ALBINA, e BELINDA.</i></p> <p>[NO. 65: Recitative, 'Averi piacere, che nello steccato'] <i>Beli.</i> Avrei piacere, che nello steccato Rimanesse Saracca almen stroppiato.</p> <p><i>Alb.</i> E noi vogliam intervenir coll'altre?</p>
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<p><i>Beli.</i> Certamente che sì. Dobbiam noi pure. Mostrar indifferenza; Finger di non pesarci[!], e aver pazienza.</p> <p><i>Alb.</i> Chi sà mai, se Armidoro Sarà alla Giostra armato?</p> <p><i>Beli.</i> Anch'egli è innamorato Di quella, ch'hà le trentatre bellezze; Vorrà farle veder le sue prodezze.</p> <p><i>Alb.</i> Alfin costei dovrebbe Ò[!] per questo, ò[!] per quel determinarsi; Liberar tutti gli altri, e maritarsi[!].</p> <p><i>Beli.</i> Dubito ch'a ciò far vi sia l'intoppo, Perche[!] la liberta[!] le piace troppo.</p> <p><i>Alb.</i> Basta, per poco ancora Vuò aspettar, che ritorni Armidoro pentito al primo foco, E s'ei dura ostinato, Volgerò il core ad un amor più grato.</p> <p>[NO. 65: Aria, 'Dolce rimedio al core'] <i>Alb.</i> Dolce rimedio al core, Quando sospira in vano, E con novello ardore L'antico discacciar.</p> <p>Sembra che sia tormento</p>	<p><i>Beli.</i> Certamente che sì. Dobbiam noi pure. Mostrar indifferenza, Finger di non pesarvi[!], e aver pazienza.</p> <p><i>Alb.</i> Chi sà mai, se Armidoro Sarà alla Giostra armato?</p> <p><i>Beli.</i> Anch'egli è innamorato Di quella, ch'hà le trentatre bellezze; Vorrà farle veder le sue prodezze.</p> <p><i>Alb.</i> Alfin costei dovrebbe O[!] per questo, o[!] per quel determinarsi; Liberar tutti gli altri, e maritarsi[!].</p> <p><i>Beli.</i> Dubito ch'a ciò far vi sia l'intoppo, Perchè[!] la libertà[!] le piace troppo.</p> <p><i>Alb.</i> Basta, per poco ancorà Vuò aspettar, che ritorni Armidoro pentito al primo foco, E s'ei dura ostinato, Volgerò il core ad un amore più grato.</p> <p>[NO. 66: Aria, 'Dolce rimedio al core'] <i>Alb.</i> Dolce rimedio al core, Quando sospira in vano, E con novello ardore L'antico discacciar.</p> <p>Sembra che sia tormento</p>
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<p>Spegnere il primo foco; Ma insolito contento Le pene fà[!] scordar.</p> <p>SCENA IV.[!]</p> <p><i>BELINDA, poi ARMIDORO.</i></p> <p>[NO. 66: Recitative, ‘Io più volte hò provato’] <i>Beli.</i> Io più volte hò[!] provato Il piacer di cambiar la siamma in petto, E l’occasion di riprovarlo aspetto.</p> <p><i>Arm.</i> Belinda, avete voi Bellarosa veduta?</p> <p><i>Beli.</i> Oh, sì Signore, io l’hò...</p> <p><i>Arm.</i> Dove?</p>	<p>Spegnere il primo foco; Ma insolito contento Le pene fa[!] scordar.</p> <p>Dolce rimedio al core, Quando sospira in vano, E con novello ardore L’antico discacciar.</p> <p>Sembra che sia tormento Spegnere il primo foco; Ma insolito contento L’antico fa scordar Le pene fa scordar.</p> <p>[NO. 67: Recitative, ‘Io più volte ho provato’] <i>Beli.</i> Io più volte ho[!] provato Il piacer di cambiar la fiamma in petto, E l’occasion di riprovarlo aspetto.</p>
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<p><i>Beli.</i> Nol dico per modestia e rispetto.</p> <p><i>Arm.</i> Dite se in questo loco sia venuta.</p> <p><i>Beli.</i> Io l'hò vi dico, mà non l'hò veduta.</p> <p><i>Arm.</i> Non capsico.</p> <p><i>Beli.</i> Meschino siete pur semplicino. Per una moglie scaltra Sarete buono e bello, S'altro non vi mancasse che il cervello.[!]</p> <p>[NO. 67: Aria, 'Noi altre femine'] <i>Beli.</i> Noi altre femine, Che siamo dritte, Vogliamo gl'uomini Un poco storti. Per le consorti Non sono buoni Quei dottoroni Che fan zurlar.[!] ³²⁸</p> <p>SCENE V.[!]</p> <p><i>ARMIDORO, poi BELLAROSA, e PIGNONE.</i>[!]</p>	<p>SCENA IV.[!]</p> <p><i>ARMIDORO BELLAROSA, e PIGNONE.</i> <i>armato.</i>[!]</p>
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³²⁸ 'Noi altre femine' not present in the Boccherini/Salieri setting of *La calamita de' cuori*.

<p>[NO. 68: Recitative, ‘Lo conosco, lò so’] <i>Arm.</i> Lo conosco, lò sò, Valor non hò che vaglia Le donne ad eguagliar di questa taglia.[!]³²⁹</p> <p><i>Bella.</i> (<i>a Pig.</i>)[!] Bravo, me ne console.</p> <p><i>Pig.</i> Voglio mostrar anch’io la mia bravura, Benché un poco in età, non hò paura.</p> <p><i>Arm.</i> Bella, io vado al cimento. E a voi consacro i colpi, A voi, che di quest’alma il nume siete A voi, che del mio cor l’arbitrio avete.</p> <p><i>Bella.</i> Vivano i valorosi, Tornerete gloriosi, Ed io m’impegno al più valente e prode Ricco premio donar d’applausi e lode.</p> <p><i>Arm.</i> Ma la destra?</p> <p><i>Pig.</i> Ma il core</p> <p><i>Arm.</i> Il fortunato Quale sarà di noi?</p> <p><i>Bella.</i> Di questa cosa parleremo poi</p>	<p>[NO. 68: Recitative, ‘Bravo, me ne consolo’] <i>Bella.</i>[!] Bravo, me ne consolo.</p> <p><i>Pig.</i> Voglio mostrar anch’io la mia bravura; Benchè un poco in età, non hò paura.</p> <p><i>Arm.</i> Bella, io vado al cimento E a voi consacro i colpi A voi che di quel’alma il nume siete, A voi che del mio cor l’arbitrio avete.</p> <p><i>Bella.</i> Vivano i valorosi Tornerete gloriosi; Ed io m’impegno al più valente, e prode Ricco premio donar d’applausi, e lode.</p> <p><i>Arm.</i> Ma la destra?</p> <p><i>Pig.</i> Ma il core?</p> <p><i>Arm.</i> Il fortunato Quale sarà di noi?</p> <p><i>Bella.</i> Di questa cosa parleremo poi.</p>
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³²⁹ ‘Lo conosco, lò sò’ not present in Boccherini/Salieri setting of *La calamita de’ cuori*.

<p><i>Arm.</i> Vado dunque al cimento, Tutto amor, tutto foco, E il vostro nome in mio soccorso invoco.</p> <p>[NO. 69: Aria, ‘Begl’astri lucenti’] <i>Arm.</i> Begl’astri lucenti Dell’idolo amato, Ferito piagato M’avete nel sen.</p> <p>Deh’grati alla fede, Pietosi al tormento, In mezzo al cimento Scortatemi almen.[!]</p> <p>SCENA VI.[!]</p> <p><i>BELLAROSA, e PIGNONE.</i></p> <p>[NO. 70: Recitative, ‘E voi Signor Pignone’] <i>Bella.</i> E voi Signor Pignone Vi porrete cogli altri al paragone?</p> <p><i>Pig.</i> Perché nò? Non sapete Che in premio al vincitor oggi si dona Cento scudi, un cavallo, e una corona?</p>	<p><i>Arm.</i> Vado dunque al cimento, Tutto amor, tutto foco E il vostro nome in mio soccorso invoco.</p> <p>[NO. 69: Aria, ‘Pien d’ardir costante e forte’] <i>Arm.</i> Pien d’ardir, costante E forte costante, E forte non pavento alcun cimento.</p> <p>Il rigor d’avversa sorte, Son avvezzo a disprezzar Sono avvezzo a disprezzar.</p> <p>Se vorrà rapirmi il fato del mio cor l’amato oggetto, della sorte anco a dispetto saprò tutto superar.[!]</p> <p>SCENA V.[!]</p> <p><i>BELLAROSA, e PIGNONE.</i></p> <p>[NO. 70: Recitative, ‘E voi Signor Pignone’] <i>Bella.</i> E voi Signor Pignone Vi porrete cogli altri al paragone?</p> <p><i>Pig.</i> Perché nò? Non sapete Che in premio al vincitor oggi si dona Cento scudi, un cavallo, e una corona?</p>
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<p><i>Bella.</i> Dunque per l'interesse Andrete à[!] cimentarvi?</p> <p><i>Pig.</i> Io voglio confidarvi Che per vincer coteste bagatelle Un pò[!] mi lascerei romper la pelle</p> <p><i>Bella.</i> Potrebbe darsi ancora, Vi cavassero un occhio.</p> <p><i>Pig.</i> Non lo credo; Ma quando il mio destino L'avesse scritto nelle carte sue Mi consolo, che gli occhi sono due</p> <p>SCENA VII.</p> <p><i>BELLAROSA poi GIACINTO.</i></p> <p>[NO. 71: Recitative, 'Oh questo è pazzo vero'] <i>Bella.</i> Oh questo è pazzo vero; Quest' è[!] perfetto avaro, Che per poco danaro Cotanto l'interesse l'innamora, Un'occhio in pace prederebbe ancora. Costui non fà per me; Non abbado à[!] Saracca, Ed Armidoro non mi piace un acca. Piuttosto[!], se volesse maritarmi, Potrebbe accommodarmi</p>	<p><i>Bella.</i> Dunque per l'interesse Andrete a[!] cimentarvi?</p> <p><i>Pig.</i> Io voglio confidarvi Che per vincer coteste bagatelle Un po[!] mi lascerei romper la pelle.</p> <p><i>Bella.</i> Potrebbe darsi ancora Vi cavassero un occhio.</p> <p><i>Pig.</i> Non lo credo; Ma quando il mio destino L'avesse scritto nelle carte sue, Mi consolo, che gli occhi sono due.</p> <p>SCENA VII.</p> <p><i>BELLAROSA poi GIACINTO.</i></p> <p>[NO. 71: Recitative, 'Oh questo è pazzo vero'] <i>Bella.</i> Oh questo è pazzo vero; Questo[!] perfetto avaro, Che per poco danaro Cotanto l'interesse l'innamora, Un'occhio in pace prederebbe ancora. Costui non fà per me. Non abbado a[!] Saracca Ed Armidoro non mi piace un acca. Piuttosto[!], se volesse maritarmi, Potrebbe accommodarmi</p>
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<p>Giacinto, perch'è semplice, ed amoroso; Che lascia fare, e che non è geloso. Eccolo in verità; l'hò[!] nominato, E tosto egli è comparso. Ciò vuol dire, Che qualche[!] cosa frà noi dovrà seguire.</p> <p>[NO. 72: Recitative, 'Alla pugna'] <i>Gia.</i> Alla pugna, alla pugna amorosa Se mi scorta la bella vezzosa, Più timore nel core non hò.</p> <p>[NO. 73: Recitative, 'Siete dunque disposto'] <i>Bella.</i> Siete dunque disposto À[!] pugnare anche voi?</p> <p><i>Gia.</i> Per infallibile; Sarò col braccio mio, sarò terribile.</p> <p><i>Bella.</i> Pugnate per il premio Dei scudi, e del cavallo?</p> <p><i>Gia.</i> Pugno per due bei labbri di corallo.</p> <p><i>Bella.</i> Siete amante?</p> <p><i>Gia.</i> Dirò... Respondere vorrei... Ma parlino in mia vece gl'occhi miei.</p> <p><i>Bella.</i> Caro Signor Giacinto, Quando si hà caldo il petto</p>	<p>Giacinto, perch'è semplice, ed amoroso, Che lascia fare, e che non è geloso. Eccolo in verità; l'ho[!] nominato, E tosto egli è comparso. Ciò vuol dire Che qual cosa[!] frà noi dovrà seguire.</p> <p>[NO. 72: Cavatina, 'Alla pugna'] <i>Gia.</i> Alla pugna, alla pugna amorosa Se mi scorta la bella vezzosa, Più timore nel core non hò.</p> <p>[NO. 73: Recitative, 'Siete dunque disposto'] <i>Bella.</i> Siete dunque disposto Di[!] pugnare anche voi?</p> <p><i>Gia.</i> Per infallibile Sarò col braccio mio, sarò terribile.</p> <p><i>Bella.</i> Pugnate per il premio Dei scudi, e del cavallo?</p> <p><i>Gia.</i> Pugno per due bei labbri di corallo.</p> <p><i>Bella.</i> Siete amante?</p> <p><i>Gia.</i> Dirò... Respondere vorrei... Ma parlino in mia vece gl'occhi miei.</p> <p><i>Bella.</i> Caro Signor Giacinto, Quando si hà caldo il petto</p>
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<p>Conviene parlar schietto[!]. Diteme il vostro sentimento espresso, È anch'io farò con voi poscia lo stesso.</p> <p><i>Gia.</i> Si signora, sapiate... Ch'amore coi dardi suoi... Fatemi grazia di principiar voi.</p> <p><i>Bella.</i> Lo farò, siate certo, Che il vostro raro merto... Di cui pari non v'è... Compatite, Signor, non tocca a me</p> <p><i>Gia.</i> Bene. Darò principio Dirò... che da quel giorno... Che il vostro viso adorno... Ah seguitar non posso. Mi vergogno davvero e vengo rosso.</p> <p><i>Bella.</i> Dirò io qualche cosa. Certa fiamma amorosa... Il cor m'incenerì. Hò parlato Signor, basta così.</p> <p><i>Gia.</i> A dir seguirò...ch'una tal fiamma mantener Non si puote... Fra due cori distanti... Basta così. Non posso andar avanti.</p> <p><i>Bella.</i> Hò inteso qualche cosa.</p>	<p>Conviene parlar chietto[!]. Diteme il vostro sentimento espresso È anch'io farò con voi poscia lo stesso.</p>
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<p><i>Gia.</i> Qualche cosa hò capito.</p> <p><i>Bella.</i> Vorrei che il resto continuaste à dire.</p> <p><i>Gia.</i> Proverommi di farlo.</p> <p><i>Bella.</i> Animo.</p> <p><i>Gia.</i> Ardire.[!]</p> <p>[NO. 74: Duet, ‘Hò nel core un non so che’]</p> <p><i>Gia.</i> Hò nel core un non sò che Vorrei dirlo, mà[!] non sò Certo caldo provo in me, Sospirare ognor mi fà.</p> <p><i>Bella.</i> Mi distruggio e sò il perchè, Vorrei dirlo, e non si può. Tanto amore, tanta sè Delirare ognor mi fà.</p> <p><i>Gia.</i> Non arrivo.</p> <p><i>Bella.</i> Non intendo.</p> <p><i>Bella./Gia. A2.</i> Lo direi...parlarei, Mà...Capite? Ah! Che dite? Si, v’intendo Si comprendo Da quel muto favellar.</p>	<p>[NO. 74: Duet, ‘Hò nel core un non so che’]</p> <p><i>Gia.</i> Hò nel core un non sò che Vorrei dirlo, mà[!] non sò Certo caldo provo in me, Sospirare ognor mi fà.</p> <p><i>Bella.</i> Mi distruggio e sò il perchè, Vorrei dirlo, e non si può. Tanto amore, tanta sè Delirare ognor mi fà.</p> <p><i>Gia.</i> Non arrivo.</p> <p><i>Bella.</i> Non intendo.</p> <p><i>Bella./Gia. A2.</i> Lo direi...parlarei, Mà...Capite? Ah! Che dite? Si, v’intendo Si comprendo Da quel muto favellar.</p>
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<i>Gia.</i> Che voi siete...	<i>Gia.</i> Che voi siete...
<i>Bella.</i> Che volete...	<i>Bella.</i> Che volete...
<i>Bella./Gia.</i> A2. Ah non posso più parlar.	<i>Bella./Gia.</i> A2. Ah non posso più parlare.
<i>Gia.</i> Sù coraggio.	<i>Gia.</i> Sù coraggio.
<i>Bella.</i> Via il timore.	<i>Bella.</i> Via il timore.
<i>Gia.</i> Voglio dir...che nel core... Viene amor traditor... Io m'imbroglio, e dir non sò.	<i>Gia.</i> Voglio dir...che nel core... Viene amor traditor... Io m'imbroglio, e dir non sò.
<i>Bella.</i> Vò spiegar...che nel sen... Perche vien...quel velen... Mi confondo, e dir non sò.	<i>Bella.</i> Vò spiegar...che nel sen... Perche vien...quel velen... Mi confondo, e dir non sò.
<i>Gia.</i> Come fare à[!] capir?	<i>Gia.</i> Come fare a[!] capir?
<i>Bella.</i> Vò provar di finir. Nel mio sen.	<i>Bella.</i> Vò provar di finir. Nel mio sen.
<i>Gia.</i> Nel mio sen[!]	<i>Gia.</i> Nel mio cor...[!]
<i>Bella.</i> Il velen	<i>Bella.</i> Il velen...
<i>Gia.</i> Dell'amor	<i>Gia.</i> Dell'amor...
<i>Bella.</i> Quando vien...	<i>Bella.</i> Quando vien...

<p><i>Gia. Come par...</i></p> <p><i>Bella./Gia. A2. Sempre più...</i> Peggio và... Più non voglio favellar</p> <p><i>Gia. Mi guardate?</i></p> <p><i>Bella. Sospirate?</i></p> <p><i>Bella./Gia. A2. Ho capito, che ferito</i> È d'amore il vostro cor</p> <p><i>Gia. Mi guardate?</i></p> <p><i>Bella. Sospirate?</i></p> <p><i>Bella./Gia. A2. Ardo anch'io bell'Idol mio</i> E per voi son tutto amor.</p> <p>SCENA ULTIMA</p> <p><i>Steccato per la giostra con scalinate all'intorno per li spettatori.</i></p> <p><i>ALBINA, BELINDA, ARMIDORO, PIGNONE, SARACCA.</i></p>	<p><i>Gia. Come par...</i></p> <p><i>Bella./Gia. A2. Sempre più...</i> Peggio và... Più non voglio favellar</p> <p><i>Gia. Mi guardate?</i></p> <p><i>Bella. Sospirate?</i></p> <p><i>Bella./Gia. A2. Ho capito, che ferito</i> È d'amore il vostro cor Ardo anch'io bell'Idol mio E per voi son tutto/a amor.</p> <p>SCENA ULTIMA</p> <p><i>Steccato per la giostra cinto di scalinate, con palchetto, e baldacchino nel mezzo apparecchiato per le donne; separazione al lato destro per i giostranti, a gradini, che lo rendono praticabile coll'arena.</i></p> <p><i>SARACCA in mezzo allo steccato. ALBINA e BELINDA nel palchetto. ARMIDORO e PIGNONE armati al loro sito. Araldi</i></p>
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<p>[NO. 75: Recitative, ‘Chi è resister possa’] <i>Sar.</i> Chi è resister possa Al valor del mio braccio? Alla mia forza, all’arte Resister non potria lo stesso Marte.</p> <p><i>Arm.</i> Delle perdite mie Voi vi gloriare invano. Per sventura cadei, non per viltade, Ch’à cimenti maggior mia destra è usa.</p> <p><i>Sar.</i> Di chi vinto riman solita scusa.</p> <p><i>Pig.</i> Ah se fosse venuto A combatter con me vent’anni sono, Io non sarei caduto. E mio saria dei cento scudi il dono.</p> <p><i>Sar.</i> Povero vecchio avaro, Non gl’incresce la Gloria ma il denaro. Altri vi son ch’in petto Arda di Gloria il bellico desio? (<i>Scende dall’alto Giacinto</i>)</p> <p><i>Gia.</i> Eccomi; ci son io.</p> <p><i>Sar.</i> Su venite al cimento E i miei colpi provate.[!]</p>	<p><i>con lance, e scudi sull’entrata dello staccato. CORO di popolo spettatore sulle scalinate all’intorno. Tutti attendendo BELLAROSA e GIACINTO, che a suo tempo giungeranno.</i></p> <p><i>Segue il Coro.</i></p> <p>[NO. 75: Chorus, ‘Il famoso, il gran Saracca’] <i>CORO.</i> Il famoso, il gran Saracca Questa Giostra, a Bellarosa, Stravagante, e portentosa Dona in premio del suo amor.[!]</p> <p>[NO. 76: Recitative, ‘Venga al fin Bellarosa, e qui mi veda’] <i>Sar.</i> Venga al fin Bellarosa, e qui mi veda Dal suo furore armato</p>
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	<p>Stendergli un promontorio ai piè incarnato. Ditele, che aspettando io slancio pieno Di moribonda pena Come un cane di Toro alla catena</p> <p><i>Pig.</i> (Se adesso è così ardente In faccia à Bellarosa ei sia un serpent: Il Regalo è in burasca. Ebbene! È meglio.) Signori miei frenarmi io più non posso. Avete cor, Saracca?</p> <p><i>Sar.</i> Io poi di te farò tanta Triacca.</p> <p><i>Pig.</i> Veniamo ne alle mosse, io vò provarmi.</p> <p><i>Sar.</i> Spando io tanto di naso...</p> <p><i>Tutto il Coro.</i> All'armi! all' armi![!]</p> <p>[NO. 77: Recitative, 'Aiutami Cupido'] <i>Arm.</i>[!] Aiutami Cupido.</p> <p><i>Bella.</i> Olà! Fermate:</p> <p>[NO. 78: Recitative, 'Di questa Giostra il premio'] <i>Bella.</i> Di questa Giostra il premio Resti, a chi lo propose, al mio Giacinto Che combattè il mio core, io lo do vinto. Sì, carino, ecco il premio, Che in faccia a tutti amor vi dà pietoso. [!] Io son vostra Giacinto, e voi mio sposo.</p>
<p><i>Gia.</i>[!] Aiutami Cupido.</p> <p><i>Bella.</i> Olà, fermate.</p> <p><i>Bella.</i> Altra giostra, altro premio Amor destina à voi, caro Giacinto; Combatteste il mio cor; l'avete vinto. Ecco il premio che a voi Concede amor pietoso.[!] Io son vostra Giacinto, e voi mio sposo.</p>	<p>Io son vostra Giacinto, e voi mio sposo.</p>

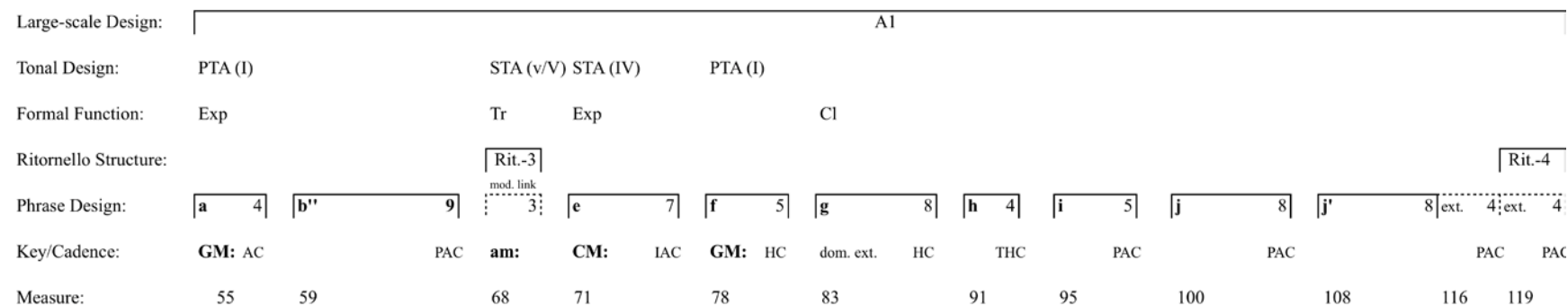
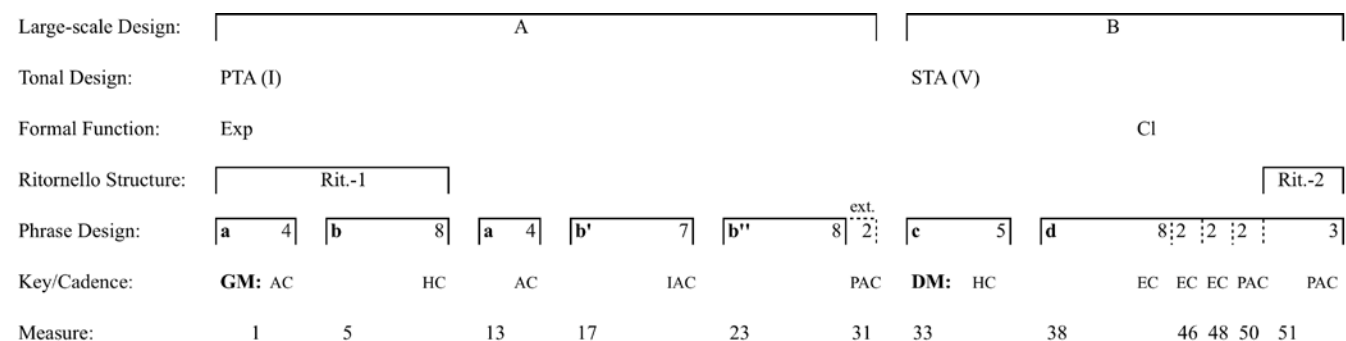
<p><i>Gia.</i> Ecco, ecco, si ecco, Ecco la[!] sposa mia.</p> <p><i>Pig.</i> Ma non si sa chi sia.</p> <p><i>Bella.</i> Nacqui in Ragusi, Di nobile son[!] figlia, Partita per piacer dal suol natio...</p> <p><i>Gia.</i> Queste son cose, che ho da saper io Bisogno ora non c'è Ch'altri le sapia, e le direte à me.</p> <p><i>Arm.</i> Misero sventurato!</p> <p><i>Sar.</i> Oh'che[!] veleno!</p> <p><i>Pig.</i> Senza moglie, cosi spenderò meno.</p> <p><i>Bella.</i> Sù, via Signori miei. Tornate al primo foco. Più non spate in me che preso, È il loco.[!]</p> <p><i>Gia.</i> Ecco, ecco, si ecco,[!] Ecco la sposa mia.</p> <p><i>Arm.</i> Deh Albina.[!]</p> <p><i>Sar.</i> Deh Belinda.[!]</p>	<p><i>Gia.</i> Ecco! Ecco! Si Ecco L'ambil[!] sposa mia.</p> <p><i>Pig.</i> Ma non si sà chi sia.</p> <p><i>Bella.</i> Nacqui in Ragusi Di nobil stirpe[!] figlia, Partita per piacer dal suol natio...</p> <p><i>Gia.</i> Queste son cose, che ho da saper io Bisogno ora non c'è Ch'altri le sappia, e le direte a me.</p> <p><i>Arm.</i> Misero sventurato!</p> <p><i>Sar.</i> O che[!] veleno!</p> <p><i>Pig.</i> Senza moglie, cosi spenderò meno.</p> <p><i>Bella.</i> Sù, via Signori miei. Tornate al primo foco.</p> <p><i>Gia.</i> Si, si! fate com'io:[!] Ecco la sposa mia.</p> <p><i>Arm.</i> Deh Albina cara...[!]</p> <p><i>Sar.</i> Deh Belinda mia...[!]</p>
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<p><i>Alb. (ad Arm.)</i>[!] Son pronta à[!] perdonarvi.</p> <p><i>Beli. (a Sar.)</i>[!] Son pronta se volete anco à[!] sposarvi.</p> <p>[NO. 76: Ensemble, ‘Torna amor nel nostro petto’] <i>Alb./Beli./Arm./Sar. A4.</i> Torna amor nel nostro petto A destar quel primo affetto Che per poco si ammorzò.[!]</p> <p><i>Bella./Gia. A2.</i>[!] E nei nostro[!] amanti cori Sian perpetui quegl’ardori Che Cupido in noi[!] destò.</p> <p><i>Pig. Non mi venga più il prurito</i> <i>Di voler esser</i>[!] marito. <i>Mai più donne cercherò.</i>[!]</p> <p><i>Alb./Beli. A2.</i>[!] Una sposa si compita,</p>	<p><i>Alb.</i>[!] Son pronta a[!] perdonarvi.</p> <p><i>Beli.</i>[!] Son pronta come sui sempre, a[!] sposarvi.</p> <p>[NO. 79: Ensemble, ‘Bravi! Bravi! È meglio pace’] <i>CORO.</i> Bravi! Bravi! è meglio pace; Se giostrar vorrebbe Poi lo farete fra di voi Coll’amarvi a chi più può.[!]</p> <p><i>Alb./Beli./Arm./Sar. A4.</i> Torna amor nel nostro petto A destar quel primo affetto, Che per poco si ammorzò.</p> <p><i>Bella./Alb./Beli./Arm./Gia./Pig./Sar. A7.</i>[!] E ne’ nostri[!] amanti cori Sian perpetui quegl’ardori, Che primieri Amor[!] destò.</p> <p><i>CORO.</i> Bravi, Bravi! è meglio pace; Se giostrar vorrete in Poi lo farete fra di voi Coll’amarvi a chi più può.</p> <p><i>Pig. Non mi venga più il prurito</i> <i>Di voler farmi</i>[!] marito. <i>La mia borsa in moglie avrò.</i>[!]</p> <p><i>Alb./Beli./Arm./Gia./Pig./Sar. A6.</i>[!] Una sposa sì compita,</p>
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<p>Che dei[!] cuori è calamita, Tutti alfin rese contenti E sè stessa consolò.</p>	<p>Che de' [!] cuori è calamita, Tutti al fin rese contenti E se stessa consolò.</p> <p><i>Bella.</i> Goderò giorni felici Se mi siete tutti amici</p> <p><i>Bella./Alb./Beli./Arm./Gia./Pig./Sar. A7.</i> Viva amor e la sua face. Che la pace a noi recò.</p> <p>TUTTI. Viva amor, e la sua face. Che la pace a noi porto. Amor porto.</p> <p>Fine del Dramma.</p>
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Appendix G.1: Timeline Diagrams – Salieri

Salieri, 'Questa del sesso nostro' (operatic binary form, category 1a)



Salieri, 'Sperar il caro porto' (operatic binary form, category 1a)

Large-scale Design:	A1					
Tonal Design:	PTA (I)			STA (V)		
Formal Function:	Exp			Tr		
Ritornello Structure:	Rit.-1			Rit.-2		
Phrase Design:	4 a 9	4 b 12 2;	4 a' 10	4 c 8	4 b' 19	4 a'' 7
Key/Cadence:	E♭M:	HC	PAC PAC	PAC	→ B♭M:	HC PAC PAC
Measure:	1	10	24	34	42	61

Large-scale Design:	A2					
Tonal Design:	PTA (I)					
Formal Function:	Exp			Cl		
Ritornello Structure:				Rit.-3		
Phrase Design:	a''' 6	c' 2	d 12	e 13	b' 16 ext. 4;	a 8
Key/Cadence:	E♭M: PAC	HC	PAC	HC	PAC HC	PAC
Measure:	67	73	75	87	102	116 120

Salieri, 'Dolce rimedio al core' (operatic binary form, category 1a)

Large-Scale Design:	A1									
Tonal Design:	PTA (I)					STA (V)				
Formal Function:	Exp					Tr		Cl		
Ritornello Structure:	<div><div>Rit.-1</div><div>contrasting period</div></div>					<div><div>parallel period</div><div>ext. 2</div></div> <div>Rit.-2</div>				
Phrase Design:	3 4	<div>a4</div>	<div>b4</div>	<div>a4</div>	<div>b'4</div>	<div>c4</div>	<div>d4</div>	<div>d'4</div>		<div>a'3</div>
Key/Cadence:	AM: IAC		PAC	IAC	HC	→EM: IAC	IAC	PAC	PAC	IAC
Measure:	1	5	9	13	17	21	25			32

Large-Scale Design:	A2										
Tonal Design:	PTA (I)										
Formal Function:	Exp			Tr				Cl			
Ritornello Structure:	Rit.-3										
Phrase Design:	<div>a4</div>	<div>a''8</div>	<div>c'8</div>	<div>e4</div>	<div>c'8</div>	<div>e'4</div>	<div>4</div>	<div>4</div>	<div>2</div>	<div>a4</div>	<div>b4</div>
Key/Cadence:	AM: IAC		HC	dom. ext.	THC	PAC		THC	IAC	IAC PAC	PAC PAC
Measure:	35	39	47		55	59			67	77	81

Salieri, 'Donne belle, che bramate' (operatic binary form, category 1b)

Large-scale Design:	A1						A2					
Tonal Design:	PTA (I)			STA (V)			PTA (I)			STA (V)		
Formal Function:	Exp			Tr			Exp			Cl		
Ritornello Structure:	Rit.-I									Rit.		
Phrase Design:	2 4	a	4	a'	5	a	4	a''	6	b	7	2 ext.
Key/Cadence:	CM: PAC		PAC		PAC		HC		→ GM: PAC		PAC	
Measure:	1	5	10	14	20	27	29	33	38	42	47	51 55

Salieri, 'Se si tratta di cantar' (operatic binary form, category 1b)

Large-Scale Design:	A1																										
Tonal Design:	PTA (I)							STA (V)																			
Formal Function:	Exp							Tr							Cl												
Ritornello Structure:	Rit.-1														Rit.-2												
Phrase Design:	2	a	:	14	a'	:	12	b	:	9	c	:	7	d	:	11	e	:	5	:	4	f	:	12	g	:	8
Key/Cadence:	4	AM:		PAC	PAC			PAC		IAC		EM:		HC		PAC		PAC		DC		PAC		PAC			
Measure:	1		15			27			36			43		54			59		63		75						

Large-Scale Design:	A2																							
Tonal Design:	PTA (I)				STA (IV)				PTA (I)				STA (V)											
Formal Function:	Exp								Tr				Cl											
Ritornello Structure:	Rit.-3																							
Phrase Design:	h 16 ext. 4				i 12				j 8				k 13				3 4 l 8				m 2 12 n 12 ext. 5			
Key/Cadence:	AM: PAC				DM: PAC				AM: PAC				HC				→ EM: HC				PAC PAC PAC			
Measure:	83				103				115				123				136 141				148 152 155 167			

Salieri, 'Si vanta, si dice' (operatic binary form, category 2b)

Large-scale Design:	A1																						
Tonal Design:	PTA (I)							STA (V)															
Formal Function:	Exp							Tr				Cl											
Ritornello Structure:	Rit.-1										Rit.-2												
Phrase Design:	4	a			8	ext. 4		b			15	a'		12	c		4	d			8	ext. 11	
Key/Cadence:	B♭M:		HC	HC		PAC					AC			FM: AC		PAC			PAC				
Measure:	1		9				28				40		44		52								

Large-scale Design:	A2									
Tonal Design:	PTA (I)									
Formal Function:	Tr		Exp				Cl			
Ritornello Structure:									Rit.-3	
Phrase Design:	[c 8]		[a'' 16]			[b' 20]			ext. 7]	
Key/Cadence:	→B♭M: HC		HC				AC		AC	
Measure:	62		70		86		106			

Salieri, 'Il famoso, il gran Saracca' (operatic binary form, category 2b)

Large-scale Design:	A1			A2			
Tonal Design:	PTA (I)		STA (V)	PTA (I)			
Formal Function:	Exp		Tr	Tr	Cl		
Text/Rit. Structure:	Rit. - 1			Rit. - 2			
Phrase Design:	6 8	<div>a5</div>	<div>b4</div>	<div>c8</div>	<div>d6</div>	<div>b'6</div> <div>ext.2</div>	<div>b''5</div>
Key/Cadence:	CM:	PAC	IAC	→ GM	PAC	→ CM	HC PAC PAC PAC
Measure:	1	6	10	18	24	30	32

Salieri, 'Bel nume Cupido di te già mi fido' (operatic binary form, category 3b)

Large-Scale Design:	A1		A2			
Tonal Design:	PTA (I)	STA (V)	PTA (I)			
Formal Function:	Exp		Tr	Exp	Cl	
Ritornello Design:						Rit.-1
Phrase Design:	2 a 4	b 2:2 2:2 2:2 8	c 6	d 6	d' 9	e 9
	4		(G-C-F-B \flat)			
Key/Cadence:	B\flatM: IAC	FM: PAC	→ B\flatM: HC	IAC	PAC	PA \flat
Measure:	1	5	13	19	25	34

Salieri, 'Quel bel valor m'accende' (operatic binary form, category 3b)

Large-scale Design:	A1																					
Tonal Design:	PTA (I)				STA (V)				PTA(I) STA (V)													
Formal Function:	Exp				Tr				Cl													
Ritornello Structure:	Rit.-1														Rit.-2							
Phrase Design:	4	a				10	a'		6	b		8	c		6	d		6	e		14	ext. 4
Key/Cadence:	GM:		PAC		PAC		HC		DM:		PAC		GM:→ DM:		NC		PAC		AC			
Measure:	1		11		17		25		31		36											

Large-scale Design:	A2															
Tonal Design:	STA (dig.) PTA(I)															
Formal Function:	Tr		Exp		Cl											
Ritornello Strucutre:	<div>Rit.-3</div>															
Phrase Design:	f	8	g	8	d'	4	e'	6	h	8	d'	4	e'	15	ext.	5
Key/Cadence:	am:→ GM: HC		HC		PAC		PAC		HC		PAC		HC		PAC PAC PAC PAC	
Measure:	54		62		69		73		79		86		90		111	

Salieri, 'Pien d'ardir costante e forte' (operatic binary form, category 3b)

Large-scale Design:	A1				A2							
Tonal Design:	PTA		STA		PTA							
Formal Function:	Exp		Tr		Cl		Cl					
Text/Rit Structure:	RIT-1				RIT-2		RIT-3					
Phrase Design:	4 $\overline{a \ 2 \ 6} \ 8$		$\overline{b \ 4 \ 7} \ 11 \ c$		$14 \text{ ext. } 4$		$\overline{d \ 13} \ \overline{a \ 6} \ \overline{b' \ 4 \ 8} \ 12 \ c' \ 9 \text{ ext. } 9 \text{ ext. } 4$					
Key/Cadence:	B♭M:		(PAC) → FM: HC		PAC PAC		B♭M: HC PAC (PAC) NC PAC PAC PAC					
Measure:	1		9 13		19		37 50 56 60 67 76 85					

Salieri, 'Zitto, che non si senta' (operatic binary form, category 3b)

Large-scale Design:	A1						A2											
Tonal Design:	PTA (I)			STA (V)			STA (iii)		PTA (I)									
Formal Function:	Exp			Cl			Tr		Exp				Cl					
Ritornello Structure:	Rit.-1			Rit.-2			Rit.-3											
Phrase Design:	2 4	a	8	b	8	c	11	ext. 5	d	4	e	6	f	14	g	12	ext. 4	
Key/Cadence:	DM:		PAC	AM:		repetition of material		PAC	PAC	PAC	f#m:	PAC	DM:		HC	HC	PAC	PAC
Measure:	1	9	17	23	28	33	37	43	51	65	77							

Salieri, 'Benedetti sian gli amanti' (operatic binary form, category 3b)

Large-Scale Design:	A1										A2																			
Tonal Design:	PTA (I)					STA (V)					STA (rel. min.) PTA (I)																			
Formal Function:	Exp					Tr					Cl					Tr					Cl					Cl				
Ritornello Structure:	Rit.-1										Rit.-2										Rit.-3									
Phrase Design:	4	a	8	b	9	a'	8	a''	6	c	:	14	ext. 2	4	d	8	b'	6	e	6	f	10	g	8	e'	:	:	12	ext. 3	
Key/Cadence:	B♭M:		HC		PAC		PAC		→ FM: PAC		EC		PAC		→ g: HC		B♭M: HC		PAC		HC		HC		EC		EC PAC		PA	
Measure:	1		9		18		27		32		46		48		56		62		67		77		86		98					

Salieri, 'Tagliar braccia? Bagatelle!' (operatic binary form, category 3b)

Large-scale Design:	A1																	
Tonal Design:	PTA (I)				STA (V)													
Formal Function:	Exp										CI							
Ritornello Structure:	Rit.-1				Rit.-2													
Phrase Design:	4	a		7	b	8		c	8		d	6	e	8		f	⋮	7
Key/Cadence:	4	DM:		HC	AM:		PL	PAC				HC	PAC			AC		
Measure:	1		8			16			24			30			38			42

Large-scale Design:	A2												
Tonal Design:	STA		PTA (I)										
Formal Function:	Tr			Exp						CI			
Ritornello Structure:	Rit.-3												
Phrase Design:	g 10		h 6		d' 4		i 10		d' 6		k 12 ext. 6		
Key/Cadence:	f#m: DM:		HC		HC		PAC		PAC		AC AC		
Measure:	45 49		55		61		65		75		81 93		

Salieri, 'Recipe di quelli occhi' (operatic binary form, category 3b)

Large-Scale Design:	A1																	
Tonal Design:	PTA (I)				STA (V)													
Formal Function:	Exp		Cl		Exp		Cl											
Ritornello Structure:	<div><div></div></div> <div>Rit.-1</div>										<div><div></div></div> <div>Rit.-2</div>							
Phrase Design:	3 4	<div><div>a</div><div></div></div>	6	<div><div>b</div><div></div></div>	8	<div><div>c</div><div></div></div>	<div><div></div><div></div></div>	8	<div><div>d</div><div></div></div>	8	2 4	<div><div>e</div><div></div></div>	8	<div><div>e'</div><div></div></div>	6	<div><div>f</div><div></div></div>	8	
Key/Cadence:	FM: PAC		(PAC) PAC		CM: PAC		PAC		PAC		PAC		PAC		PAC		PAC	
Measure:	1		7		14		22		30		38		44					

Large-Scale Design:	A2																
Tonal Design:	PTA (I)																
Formal Function:	Exp	Tr	Exp				Cl										
Ritornello Structure:	<div>Rit.-3</div>																
Phrase Design:	3 4	g12		3 4	h6		2 4	e''8		i10	2	e'''8		e''''12		ext.	5
Key/Cadence:		PAC	FM:	DC		PAC		HC		IAC		PAC		PA			
Measure:	52		64		70		78		88	90		98		110			

Salieri, 'Mi pizzica, mi stuzzica' (operatic binary form, category 3b)

Large-scale Design:	A1																										
Tonal Design:	PTA (I)				STA (V)				PTA (I)		STA (V/V)		STA (V)														
Formal Function:	Exp				Tr				Exp		Cl		Tr														
Ritornello Structure:	Rit.-1														Rit.-2												
Phrase Design:	6	a			16	a'			16	b		9	c		7	c'		7	ext.	7	d						
Key/Cadence:	8	GM:		PAC		→ DM:		IAC		PAC		GM:		PC		AM:		NC		IAC		DM:		PAC		PAC	
Measure:		1		17		27		33		42		49		56		63		71									

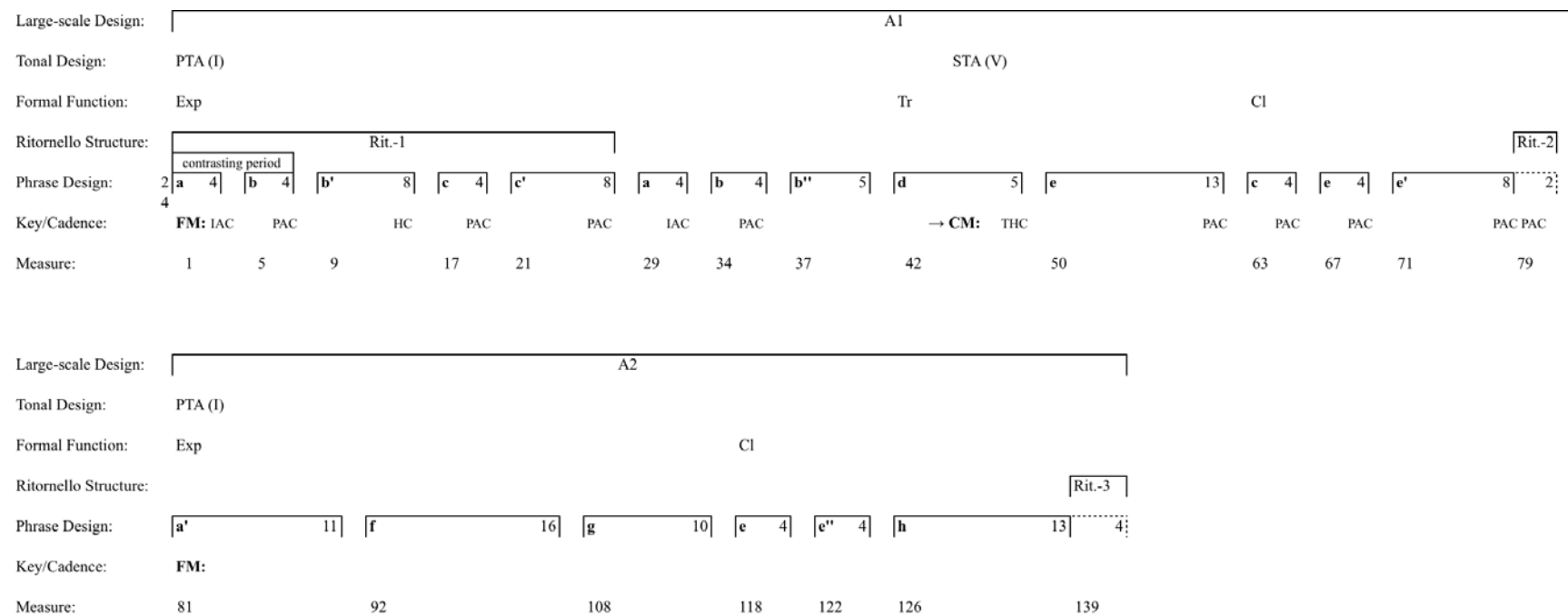
Large-scale Design:	A2																													
Tonal Design:	STA (harmonic dig.)				PTA (I)																									
Formal Function:	Tr				Exp																									
Ritornello Strucutre:															Rit.-3															
Phrase Design:	e		10		f			20			b'		8		c''		10		g		10		c'''		23		ext.		6	
Key/Cadence:	am:		AC		CM:		→ GM:		HC		NC		PAC		NC										PAC		PAC			
Measure:	75		85		97		105		114		123		132												155					

Salieri, 'Vada, vada il trombettiere' (operatic binary form, category 3b)

Large-scale Design:	A1				A2												
Tonal Design:	PTA (I)		STA (V)		STA (V/V)		PTA (I)										
Formal Function:	Exp				Tr		Exp		Tr		Cl						
Ritornello Structure:	Rit.-1				Rit.-2												
Phrase Design:	4	<div>a4</div>	<div>b8</div>	<div>c4</div>	<div>d6</div>	<div>e5</div>	<div>f12</div>	<div>b5</div>	<div>c4</div>	<div>d'4</div>	<div>ext.3</div>	<div>g9</div>	<div>a4</div>				
Key/Cadence:	CM:	NC	HC	HC	GM:	PAC	DM:	~> PAC	~>	CM:	HC	HC	~> HC	HC	EC	PAC	NC
Measure:	1	5	9	13	19	23	38	42	46	49	53	62					

Appendix G.2: Timeline Diagrams – Galuppi

Galuppi, 'Voglio stare in allegria' (operatic binary form, category 1a)

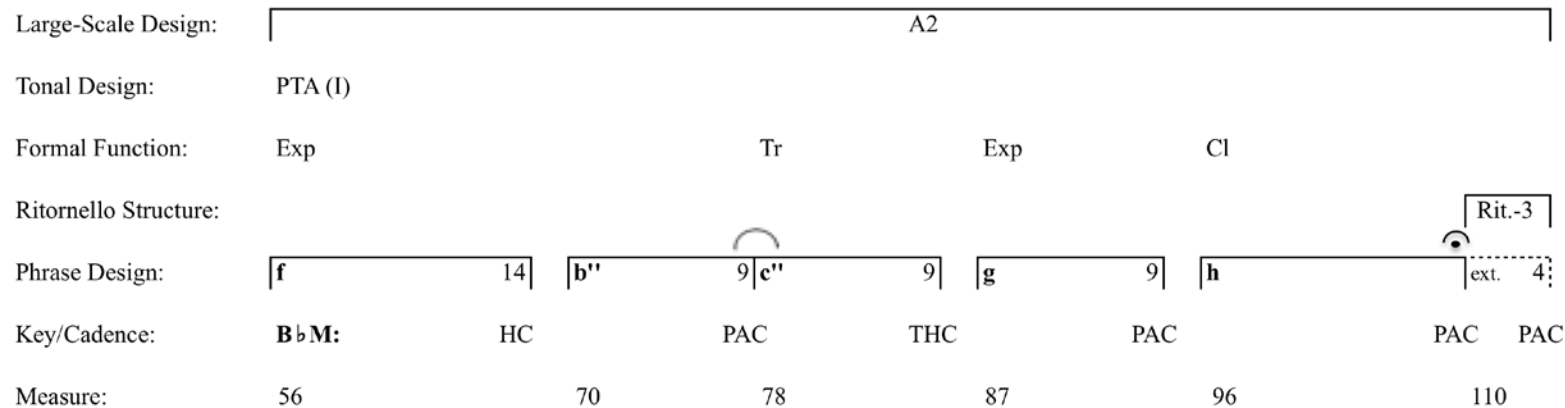
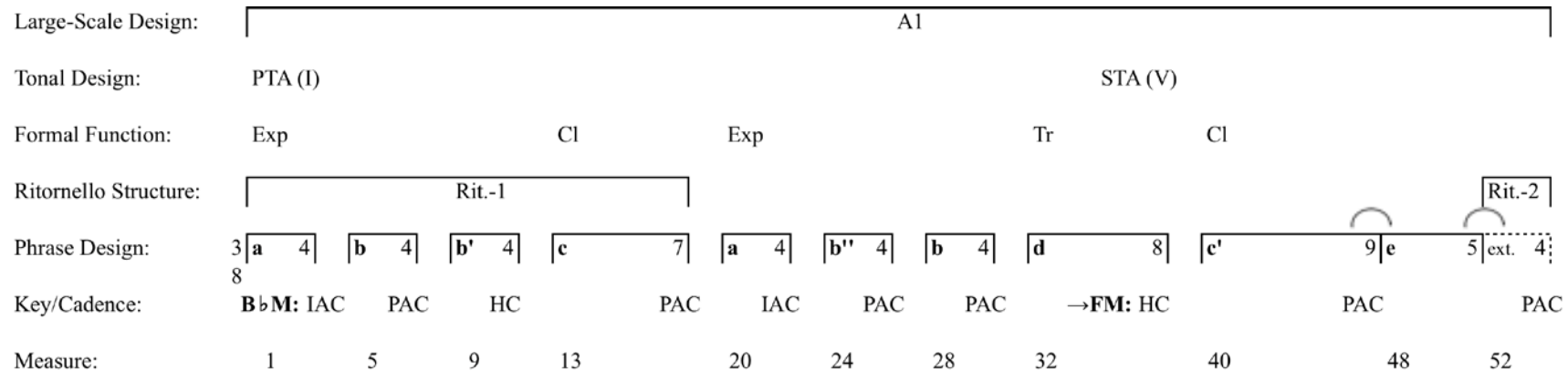


Galuppi, 'Maledetta gelosia' (operatic binary form, category 1b)

Large-scale Design:	A1																																	
Tonal Design:	PTA (I)									STA (V)																								
Formal Function:	Exp									Tr																								
Ritornello Structure:	Rit.-1																		Rit.-2															
Phrase Design:	2 4	a		6	b		8	b'		4	a'		8	c		6 8		20	d		8	e		13	2 4		4							
Key/Cadence:	B♭M: HC				AC				AC				PAC				→FM:				AC				HC				AC				AC	
Measure:	1		7		15		19		27		35		43		46		54		62		66													

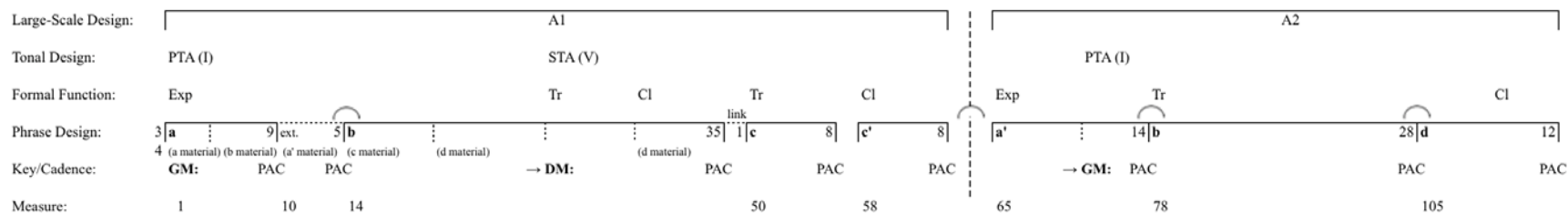
Large-scale Design:	A2															
Tonal Design:	PTA (I)															
Formal Function:	Exp		Tr		CI											
Ritornello Structure:	<div>Rit.-3</div>															
Phrase Design:	<div><div>f8link1</div><div>(a+b)12</div><div>(a+b)'14</div><div>b'648</div><div>e4e'5</div><div>6</div><div>5</div></div>															
Key/Cadence:	B♭M: HC HC		HC		AC		PAC		AC		AC		AC		PAC	
Measure:	70		78		79		91		104		111		115		121	

Galuppi, 'Noi altre femine' (operatic binary form, category 1b)

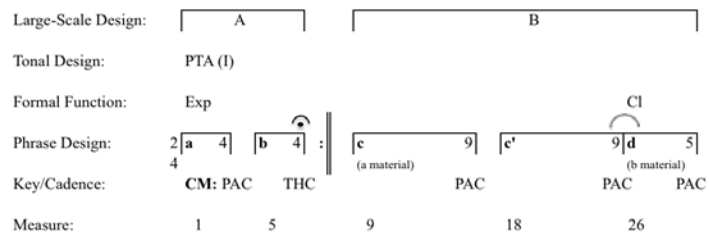


Galuppi, Act I Sinfonia, No. 1 (operatic binary form, category 2a)

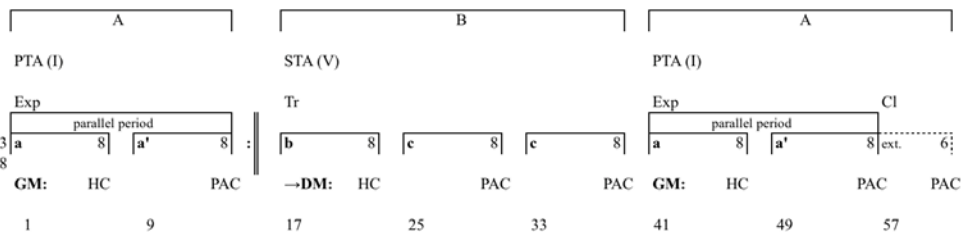
Section A (Operatic Binary Category 2a)



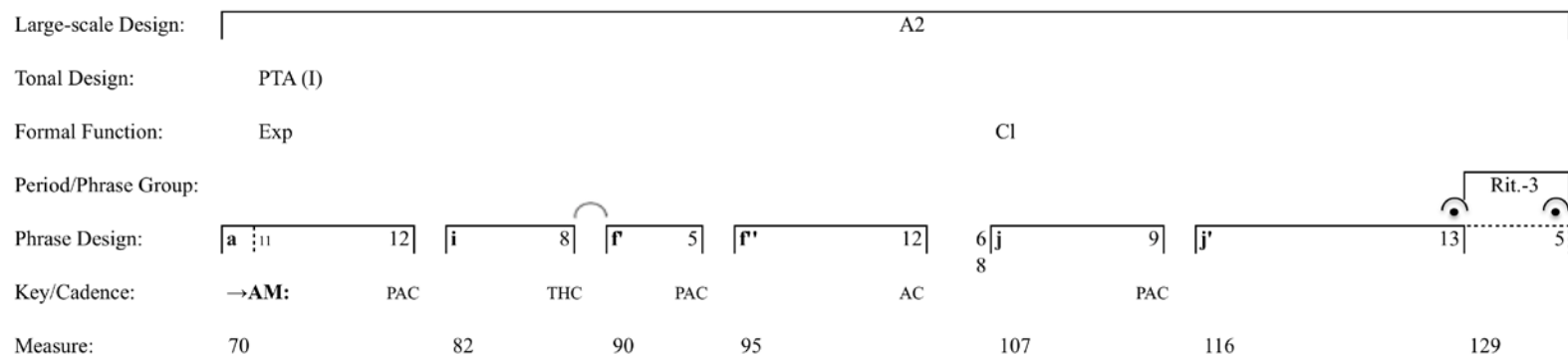
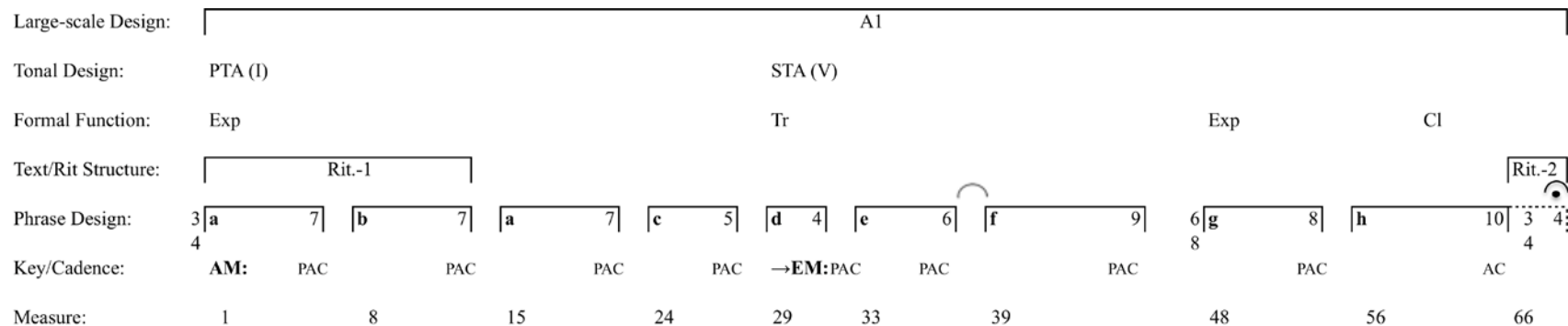
Section B (Simple Continuous Binary)



Section C (Simple Ternary)



Galuppi, 'Recipe di quelli occhi' (operatic binary form, category 2a)



Galuppi, 'Serbar fede à un cor fedele' (operatic binary form, category 2a)

Large-Scale Design:	A1											
Tonal Design:	PTA (I)					STA (V)						
Formal Function:	Exp				Exp				Tr		Cl	
Ritornello Structure:	Rit.-1									Rit.-2		
Phrase Design:	3 4	a 4	a 4	b 4	c 9	a 4	a 4	d 5	e 5 ⋮	20	f 10	4 ⋮
Key/Cadence:	EM: PAC	PAC	HC		PAC	PAC	PAC	PAC	(DC)→BM:	PAC	PAC	PAC
Measure:	1	5	9	13		22	26	30	35		56	65
Large-Scale Design:	A2											
Tonal Design:	PTA (I)											
Formal Function:	Exp					Cl		Cl				
Ritornello Structure:	Rit.-3											
Phrase Design:	a' 4	a'' 5	g 17			h 13		b' 5	h' 6			
Key/Cadence:	IAC	EM: HC				PAC	PAC	HC		PAC		
Measure:	69	73	78			95	5	##				
Large-scale Design:	B											
Tonal Design:	STA (rel. min.)											
Formal Function:	Exp		Tr			Cl						
Ritornello Structure:	Rit.-4											
Phrase Design:	3 8	i 4	i 4	j 4 ⋮	8	i 4	i 4	2 ⋮	h' 7			
Key/Cadence:	c#m: PAC	PAC	~~~~> g#m: HC		PAC	PAC	HC		PAC			
Measure:	##	##	##		##	##	##	##				

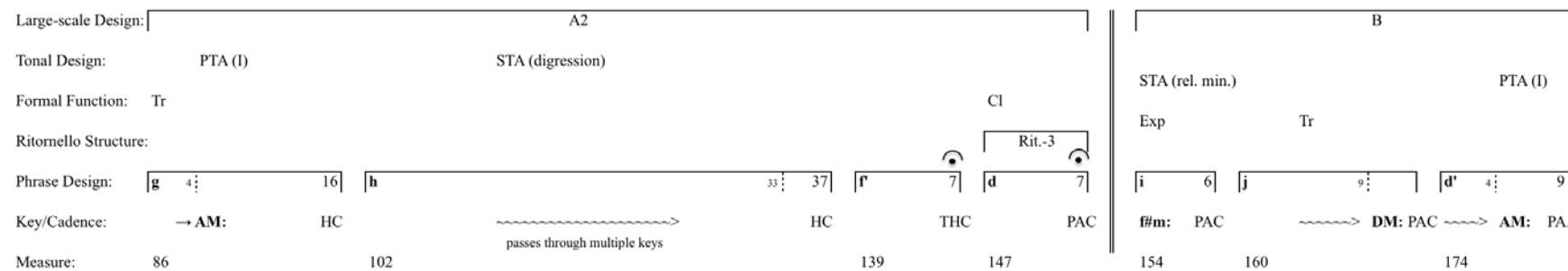
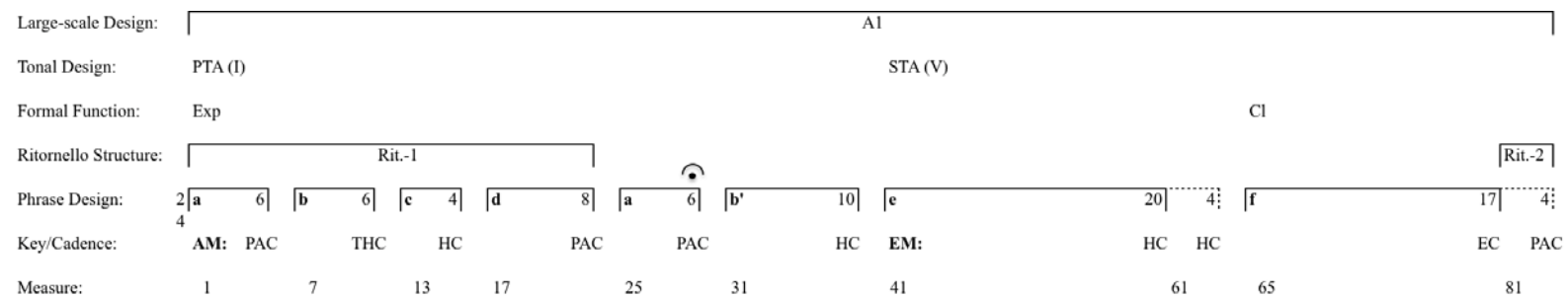
Galuppi, 'Bel nume Cupido di te già mi fido' (operatic binary form, category 2b)

Large-scale Design:	A1					A2					
Tonal Design:	PTA (I)			STA (V)		PTA (I)					
Formal Function:	Exp		Exp		Tr	Tr	Cl				
Ritornello Structure:	<div><div>Rit.-1</div></div>					<div><div>Rit.-2</div></div>					
Phrase Design:	3 4	<div><div>a</div><div>5</div><div>b</div><div>8</div></div>	<div><div>a</div><div>4</div></div>	<div><div>b'</div><div>8</div></div>		<div><div>c</div><div>4</div></div>	<div><div>b''</div><div>12</div><div>2</div></div>				
Key/Cadence:	DM: IAC		PAC	IAC	→ AM: PAC	→ DM: THC		EC	EC	PAC	PAC
Measure:	1	5	13	17		25	29				41

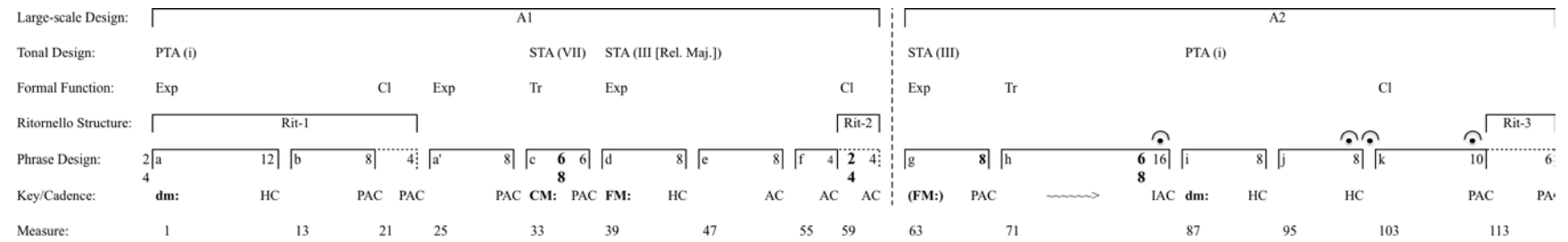
Galuppi, 'Questa del sesso nostro' (operatic binary form, category 2b)

Large-scale Design:	A1								A2																	
Tonal Design:	PTA (I)				STA (V)				PTA (I)																	
Formal Function:	Exp				Tr				Cl		Tr		Exp		Cl											
Ritornello Structure:	Rit.-1								Rit.-2																	
Phrase Design:	a	10	b	9	a'	10	b'	8	c	9	b'	10	b'	4	d	6	ext. 2	e	20	d	4	b''	15	b'	6	
Key/Cadence:	B♭M: HC		PAC		IAC		HC		FM: PAC		PAC EC PAC		IAC NC		B♭M: IAC		HC		PAC		AC AC AC		PAC		PA	
Measure:	1	11	20	30	38	47	56		61	67	69	89	93	108												

Galuppi, 'Se il foco mi accende d'amor' (operatic binary form, category 2b)



Galuppi, 'Bella cosa è far l'amore' (operatic binary form, category 2b)

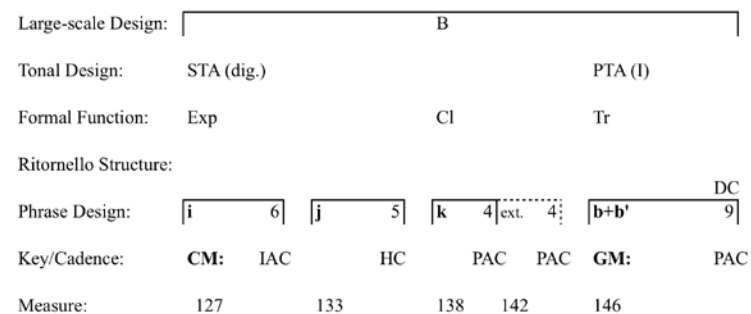
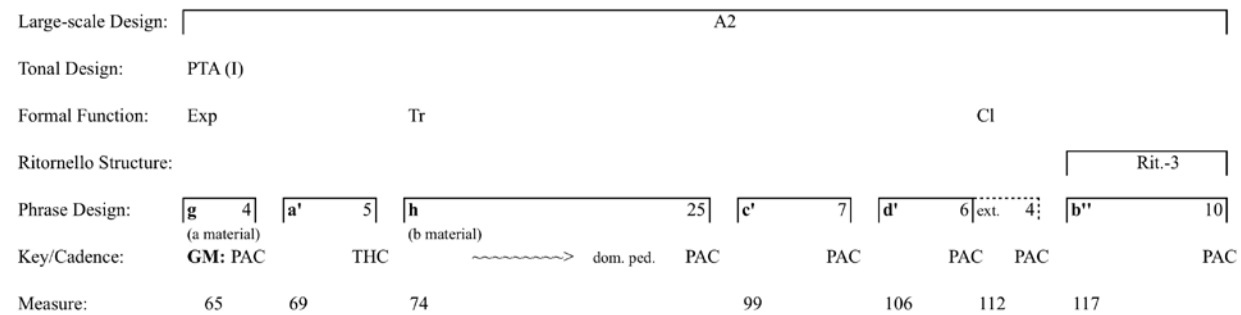
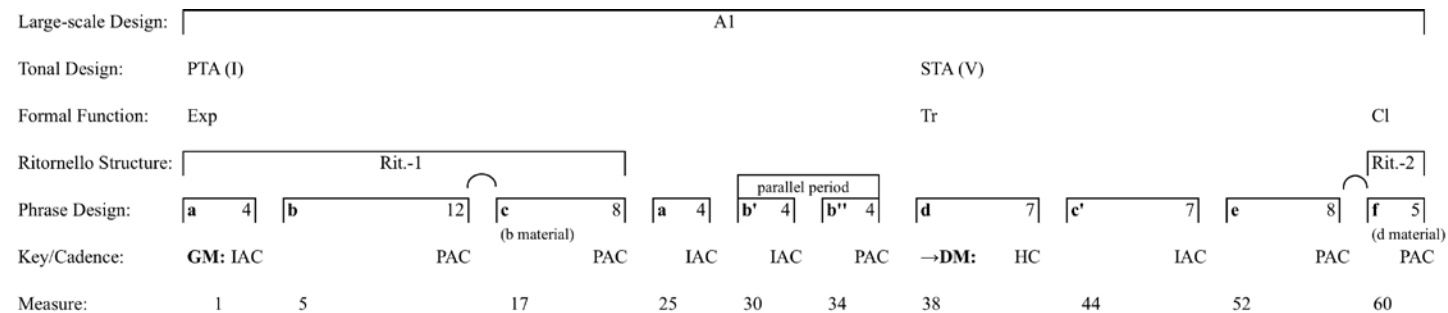


Galuppi, 'Sperar il caro porto' (operatic binary form, category 2b)

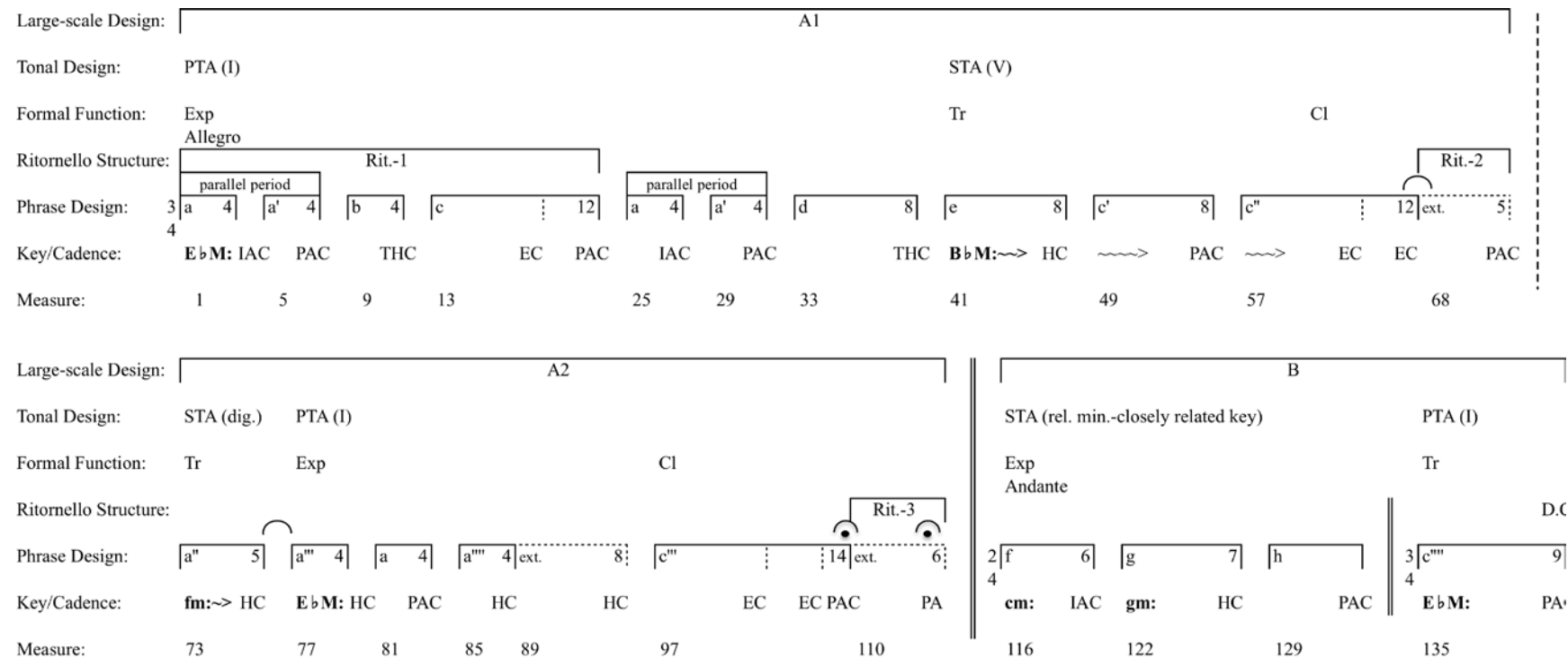
Large-scale Design:	A1																			
Tonal Design:	PTA (I)					STA (V)														
Formal Function:	Exp					Tr		Cl												
Ritornello Structure:	Rit.-1					Rit.-2														
Phrase Design:	4 4	8		13		7 ext. 1	6		12		15		4							
Key/Cadence:	GM:		HC		PAC		IAC AC		THC		DM: dom. ext.		THC		dom. ped.		PAC		PAC	
Measure:	1		9		22		29		30		36		48		63					

Large-scale Design:	A2					B				
Tonal Design:	PTA (I)					STA (VII/V)		STA (rel. min.)		PTA (I)
Formal Function:	Exp					Cl		Tr		Cl
Ritornello Structure:						Rit.-3		Rit.-4		
Phrase Design:	6	17	4	14	7	6	10	9		
Key/Cadence:	AC	gm: → GM:	PAC	THC	PAC	PAC	CM:	PAC	→ em:	PAC GM: PA
Measure:	67	73	90	94	107	115	121	131		

Galuppi, 'Dolce rimedio al core' (operatic binary form, category 2b)



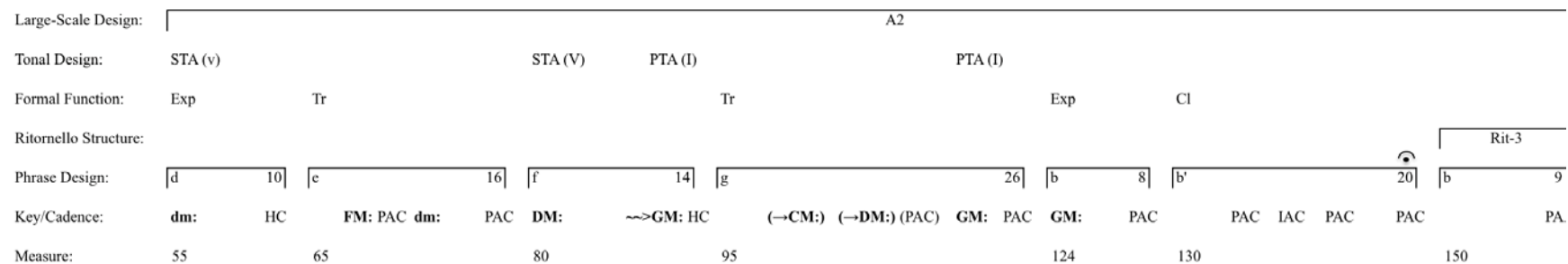
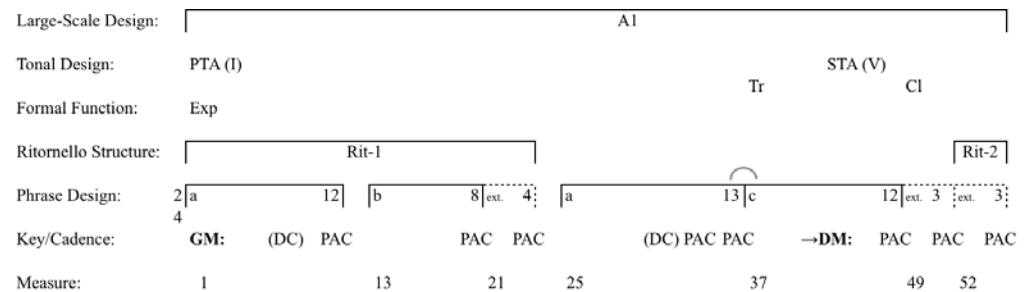
Galuppi, 'Begl'astri lucenti dell'idolo amato' (operatic binary form, category 3a)



Galuppi, 'Donne belle, che bramate' (operatic binary form, category 3b)

Large-scale Design:	A1														A2																																																																					
Tonal Design:	PTA (I)														STA (V)														STA	PTA (I)																																																						
Formal Function:	Exp														Cl														Exp	Tr														Tr	Exp														Cl																									
Ritornello Structure:	Rit.-1																																																																						Rit.-2													
Phrase Design:	2	a	4	a	4	b	4	a	4	4	a	4	a	4	b	4	c	5	d	4	d'	5	e	10	f	4	a	4	a'	8	3																																																					
Key/Cadence:	CM:	PAC		PAC		HC		PAC	EC	EC	PAC	PAC	PAC		HC	GM:	PAC		dm:	PAC	CM:	HC		PAC		HC		PAC		PAC	PA																																																					
Measure:	1		5		9		13		17		21		24		28		32		37		42		47		57		61		65		73																																																					

Galuppi, 'Con la femina faccio così' (operatic binary form, category 3b)



Galuppi, 'Figlia badate à me' (operatic binary form, category 3b)

Large-scale Design:	A1										A2																	
Tonal Design:	PTA (I)					STA (V)					STA					PTA (I)												
Formal Function:	Exp			Exp			C1				Tr		Exp				C1											
Ritornello Structure:	Rit.-1														Rit.-2													
Phrase Design:	3 4	a	8	4	a'	14	b	8	b'	8	3	c	8	c'	8	b''	16	b'''	8	2	b''''	12	4					
Key/Cadence:	DM:	PAC	PAC		THC	AM:	HC		PAC	PAC		em:	PAC	dm:→DM:	THC		DC		PAC	HC		PAC	PA					
Measure:	1		9	13		27		35		43		46		54		62		78		86	88		99					

Galuppi, 'Se si tratta di cantar' (operatic binary form, category 3b)

Large-Scale Design:	A1																													
Tonal Design:	PTA (I)							STA (V)																						
Formal Function:	Exp			Cl			Exp						Cl																	
Ritornello Structure:	Rit.-1															Rit.-2														
Phrase Design:	6 8	a	4	b	⋮	8	c	⋮	8	a	4	b	4	a	4	b'	4	d	10	e	8	f	8	ext.	6	c	4			
Key/Cadence:	B♭M: HC		PAC		HC		PAC		PAC		HC		PAC		HC		THC		THC		FM:		THC		PAC		PAC		PAC	
Measure:	1		5		13		21		25		29		33		37				47		55		62		66					
Large-Scale Design:	A2																													
Tonal Design:	STA (v/V)			PTA (I)						STA (V)			PTA (I)																	
Formal Function:	Tr			Exp						Tr			Cl																	
Ritornello Structure:															Rit.-3															
Phrase Design:	g		8		g'		9		a'		9		h		13		f'		⋮		20		c'		5					
Key/Cadence:	cm:		PAC		B♭M:		HC		IAC		THC		FM:		→		B♭M:		PAC		PAC		PAC							
Measure:	71		79		88		96		109		129																			

Galuppi, 'Vada, vada il trombettiere' (operatic binary form, category 3b)

Large-Scale Design:	A1								A2																				
Tonal Design:	PTA (I)				STA (V)				PTA(I)																				
Formal Function:	Exp				Tr				Tr		Exp		Cl																
Ritornello Structure:	<div><div>Rit.-1</div><div>contrasting period</div></div>																												
Phrase Design:	4	a	4	b	4	c	4	a	4	a	4	d	6	c'	6	e	4	a'	8	f	4	d	4	ext.	2	c''	7	Rit.	2
Key/Cadence:	4	DM: HC		PAC		PAC		HC		HC		→AM: IAC		PAC		~>DM: HC	PAC		AC		PAC PAC		PAC PAC		PAC PAC		P ₂		
Measure:	1	5		9		13		17		21		27		33	36		44		48		53		55		62				

Appendix G.3: Timeline Diagrams –Mozart

Mozart, 'Ah chi mi dice mai' (operatic binary form, category 1a)

Large-Scale Design:	A1																				
Tonal Design:	PTA (I)						STA (V)														
Formal Function:	Exp			Tr			Exp			Cl											
Ritornello Structure:	Rit.-1																				
Phrase Design:	4	a-acc	5	b-acc	12	a	5	b	7	c	5	c	4	d	7	e	4	d'	12	f	5
Key/Cadence:	E♭ M: PAC		PAC		IAC		HC B♭ M: IAC		IAC		PAC		IAC		PAC		PAC		PAC		
Measure:	1		12		16		22		27		31		38		42		53				
Large-Scale Design:	A2																				
Tonal Design:	PTA (I)																				
Formal Function:	Exp		Tr		Exp		Cl														
Ritornello Structure:																					
Phrase Design:	a	5	b	6	c'	5	c'	d'	int.	12	f	4	g	4	g	4	h	4	f	5	
Key/Cadence:	E♭ M: IAC		HC		IAC		PAC		IAC		PAC		PAC		PAC		IAC				
Measure:	58		62		68		77		88		92		96		101		105				

Mozart, 'Ho capito, signor sì' (operatic binary form, category 1a)

Large-Scale Design:	A1								A2																					
Tonal Design:	PTA (I)				STA (V)				PTA (I)																					
Formal Function:	Exp		Tr		Exp		Tr		Exp		Tr		Exp		Cl															
Ritornello Structure:	Rit.-1																													
Phrase Design:	4 4	a	:	9	b	:	10	c	:	14	d	6	a'	9	e	8	f	6	a'	9	e	8	g	:	:	12	e'	8		
Key/Cadence:	FM:		PAC		HC		CM:		IAC		PC		→FM: PAC		PAC		PAC		IAC		PAC		PAC		PAC		PAC		PA	
Measure:	1		10		20		34				39		48		56		61		70		78		89							



Mozart, 'Vedrai, carino' (operatic binary form, category 1a)

Large-Scale Design:	A1																				
Tonal Design:	PTA (I)									STA (V)											
Formal Function:	Exp									Tr (non mod)									Cl		
Ritornello Structure:	<div> <div>Rit.-1</div> <div>parallel period</div> <div>parallel period</div> <div>link</div> </div>																				
Phrase Design:	3	a	4	a'	4	a	4	a'	4	b	4	b	4	c	:	:	8	1:	8		
	8																				
Key/Cadence:	CM: IAC			IAC			AC			PAC			HC			HC			GM: PAC PAC PAC		
Measure:	1			5			9			13			17			21			25		

Large-Scale Design:	A2																		
Tonal Design:	PTA (I)																		
Formal Function:	Exp				Cl				Cl				Cl						
Ritornello Structure:	<div><div>parallel period</div><div><div><div><div><div></div></div></div><div><div><div></div></div></div></div><div><div><div></div></div></div><div><div><div></div></div></div></div><div><div><div></div></div></div><div><div><div></div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> <div><div><div></div></div></div> 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<div><div><div></div></div></div> <																		

Mozart, 'Notte e giorno faticar' (operatic binary form, category 1a)

Section: A (Operatic Binary Category 1a)

Large-scale Design:	A1										A2									
Tonal Design:	PTA (I) STA (V)										PTA (I)									
Formal Function:	Exp Tr										Exp Cl Tr									
Ritornello Structure:	<div><div>Rit.-1</div><div>Molto allegro</div></div> 																			
Phrase Design:	4	a	10	a	9	b	6	c	7	d	4	d'	8	b	6	c	14	c	7	5
Key/Cadence:	FM:	HC	HC	PAC	PAC	PAC	→CM:	HC	FM:	PAC	PAC	PC	PAC → B♭M:							
Measure:	1	11	20	26	33	37	45	51	65	72										

Section: B (Modified Through-Composed)

Tonal Design:	STA (IV)																				
Formal Function:	Exp													Tr							
Ritornello Structure:	<div style="border: 1px solid black; padding: 2px; display: inline-block;">Rit.-3</div>																				
Phrase Design:	<div style="border: 1px solid black; padding: 2px; display: inline-block;">e</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">e</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">f</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">8</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">g</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">8</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">h</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">11</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">g'</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">ext.</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">h</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">14</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">i</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>		
Key/Cadence:	B♭M:	PAC		PAC		THC		THC		THC		(e accompaniment)	PAC		THC		THC		IAC	PAC	→ gm: HC
Measure:	75		79		83		91		98		102		113		117		121			135	

Section: C (Modified Through-Composed)

Tonal Design:	STA (ii)				STA (vi)				STA (i)					
Formal Function:	Exp				Tr				Exp				Tr	
Ritornello Structure:	<div><div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></div><div><div></div><div></div></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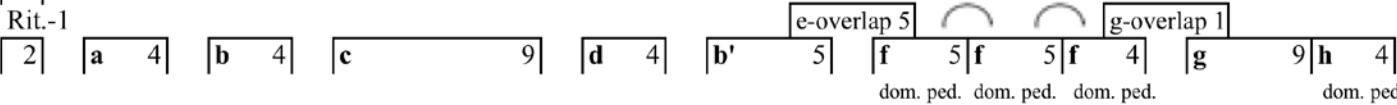
(recit.)


Mozart, 'Fin ch'han dal vino' (operatic binary form, category 1a)

Large-Scale Design:	A1														
Tonal Design:	PTA (I)			STA (V)		STA (V/V)		STA (V)			STA (i)				
Formal Function:	Exp			Tr		Exp			Tr						
Ritornello Structure:	Rit.-1														
Phrase Design:	2	a 8		a 8		b 8		c 8		d 24			e 13		link
Key/Cadence:	4	B♭M:	PAC		PAC	→FM:	HC	CM:	PAC	FM:		PAC	b♭m:	dom. ped.	HC
Measure:		1		9		17		25		33			57		

Large-Scale Design:	A2																			
Rondo Design:	A			B			A			B'			A-Coda							
Tonal Design:	PTA (I)																			
Formal Function:	Exp			Cl			Exp			Cl			Cl							
Ritornello Structure:																				
Phrase Design:	a 8		a 8		f 11		a 8		f 15		a 8		a 7		g 8		a 7		h 11	
Key/Cadence:	B♭M:	PAC		PAC		HC		PAC		HC		PAC		AC		PAC		PAC		PA
Measure:	70		78		86		97		105		120		128		136		143		150	

Mozart, 'O statua gentilissima' (operatic binary form, category 1a)

Large-Scale Design:	<div style="text-align: center;">A1</div>																						
Tonal Design:	PTA (I)				STA (V)								STA (i)										
Formal Function:	Exp				Tr				Exp				Tr										
Ritornello Structure:	<div style="display: flex; align-items: center;"><div style="border: 1px solid black; padding: 2px; margin-right: 10px;">Rit.-1</div></div>																						
Phrase Design:	4	2	a	4	b	4	c	9	d	4	b'	5	f	5	f	5	f	4	g	9	h	4	
Key/Cadence:	EM:		IAC	PAC	dom. ped.			HC	BM:		IAC	IAC	THC	AC	dom. ped.	AC	dom. ped.	AC	→ em:	dom. ped.			THC
Measure:	1	3	7	11					20	23	28	30	34	38	42	43					51		

Large-Scale Design:	<div style="text-align: center;">A2</div>															
Tonal Design:	PTA (I)							STA (i)					PTA (I)			
Formal Function:	Exp							Tr					Cl			
Ritornello Structure:	<div style="display: flex; align-items: center;"><div style="border: 1px solid black; padding: 2px; margin-left: 10px;">Rit.-2</div></div>															
Phrase Design:	b'	5	i	:	7	i	:	7	j	11	k	8	b'	4	l	13
Key/Cadence:	EM:	IAC	IAC	IAC	IAC	DC	em:	HC	THC			EM:		IAC	PAC	
Measure:	55	60	67	73	84	92	96									

Mozart, 'Madamina, il catalogo è questo' (operatic binary form, category 1b)

Large-scale Design:	A1															
Tonal Design:	PTA (I)					STA (V)										
Formal Function:	Exp		Tr		Exp		Tr		Exp		Cl					
Ritornello Structure:	<div><div>Rit.</div><div>Allegro</div></div>															
Phrase Design:	4	a	16	b	13	c	8	d	12	e	14	e'	8	f	14	
Key/Cadence:	DM:		PAC		HC		PAC		→ AM: dom. ped. HC		HC		IAC		PAC	
Measure:	1		17		30		38		50		64		71			

Large-scale Design:	A2																																	
Sub-section: (Rondo Design)	A					B					A'					B'				A''- Coda														
Tonal Design:	PTA (I)																			STA (i)				PT (I)										
Formal Function:	Exp					Tr					Exp					Cl																		
Ritornello Structure:	<div><div>Andante con moto</div><div>Rit.</div></div>																																	
Phrase Design:	3	g	4	g'	4	h	4	h'	4	i	5	j	10	k	8	g	4	g''	8	i'	7	g'''	4	l	4	l'	4	m	4	m	5	n	9	
Key/Cadence:	DM: PC		IAC		HC		HC		IAC		IAC		THC		PC		dm: DC		HC		DM: HC		DC		DC		PAC		PAC		PAC		PA AC	
Measure:	85		89		93		97		101		106		116		124		128		132		136		143		147		151		155		159		##	

Mozart, 'Metà di voi qua vadano' (operatic binary form, category 2a)

Large-Scale Design:	A1										A2																							
Tonal Design:	PTA (I)		STA (V)		STA (V/V) STA (V)						PTA (I)																							
Formal Function:	Exp				Cl						Tr	Exp			Cl	Tr	Exp			Cl														
Ritornello Structure:																																		
Phrase Design:	4	a	10	b	5	c	4	d	4	e	EC	PAC	9	b'	(d')	7	link	c	4	a	9	f	4	g	4	h	4	h'	3	i	8	a'	8	Rit.-1
Key/Cadence:	FM:		PAC	CM:	IAC	PAC	IAC	GM:→CM:	PAC	PAC			→FM:	PAC	PAC	HC	IAC	PAC	PAC	IA														
Measure:	1		11		16		20		24				32				39	42	50		54	59	63	65	72									

Mozart, 'Fuggi, crudele, fuggi! (operatic binary form, category 3b)

Large-Scale Design:	A1																						
Tonal Design:	PTA (i)		STA (III)																				
Formal Function:	Exp		Tr		Exp																		
Ritornello Structure:																							
Phrase Design:	4	a	4	b	5	c	6	d	5	e	5	f	8	g	4	h	4	f	8	g	4	h'	8
Key/Cadence:	4	dm:	HC		HC	→FM:	IAC		HC	IAC		HC	IAC		PAC		HC	IAC		HC	IAC		PAC
Measure:	1		5		10		16		21		25		33		37		40		48		52		

Large-Scale Design:	A2																																		
Tonal Design:	mod.		PTA (i)				mod.		PTA (i)																										
Formal Function:	Tr		Exp				Tr		Exp										Cl																
Ritornello Structure:																																			
Phrase Design:	recit.		8		i		4	j	6	k	4	l	7	recit.		13		i	4	j	6	k	4	l	6	m	5	m	5	n	6	n	6	o	6
Key/Cadence:	→(gm:) (B ♯ M:) dm:		HC		HC		IAC		IAC		PAC		→(B ♯ M:) (gm:) dm:		HC		HC		IAC		IAC		PAC		PAC		PAC		PAC		PAC		PAC P.		
Measure:	63		71		75		81		85		92		105		109		115		119		124		128		132		147		142						

Mozart, 'Deh vieni alla finestra' (operatic binary form, category 3b)

Large-scale Design:	A1			A2		A1		A2	
Tonal Design:	PTA (I) STA (V)			STA (VII/V) PTA (I)		STA (V)		STA (VII/V) PTA (I)	
Formal Function:	Exp Tr			C1		Exp Tr		C1	
Ritornello Structure:	Rit.-1 Rit.			Rit.		Rit.		Rit.	
Phrase Design:	a 4	a 4	a' 4 2	b 4	c 4 2	a 4	a' 4 2	b 4	c 4 2
Key/Cadence:	DM: PAC	IAC	→AM: PAC PAC	→GM: IAC	→DM: PAC PAC	IAC	→AM: PAC PAC	→GM: IAC	→DM: PAC PAC
Measure:	1	5	9	15	19	25	29	34	38

Mozart, 'Non ti fidar, o misera' (operatic binary form, category 3b)

Large-Scale Design:	A1										A2																																																											
Tonal Design:	PTA (I)					STA (V)					STA (mod. sequence)					STA (i)		PTA (I)																																																				
Formal Function:	Exp					Tr					Cl		Tr					Cl																																																				
Ritornello Structure:																																																																						
Phrase Design:	4		a		5		b		4		c		4		b'		6		d		3		b''		6		e		12		f		4		g		5		h		3		h'		3		i		3		j		3		k		8		l		9		b		4		b		6	
Key/Cadence:	B♭M: HC		PAC		HC		PAC PAC HC		PAC P. →FM: THC		PAC		IAC		PAC		PAC →cm:PAC →gm:PAC →B♭M:PAC		b♭m: HC HC B♭M:		IAC PAC		PAC NC																																															
Measure:	1		6		10		14		19		22		28		41		45		49		52		55		58		61		68		76		79																																					

Mozart, 'Ah pietà, signori miei' (operatic binary form, category 3b)

Large-Scale Design:	A1						A2						
Tonal Design:	PTA (I)			STA (V)			STA (rel. min.) STA (VII/V) PTA (I)						
Formal Function:	Exp			Cl			Tr			Cl			
Ritornello Structure:	<div><div>asymmetrical period</div><div><div>4</div><div>a</div><div>7</div><div>b</div><div>6</div><div>c</div><div>8</div><div>d</div><div>12</div><div>e</div><div>6</div><div>f</div><div>6</div></div></div>						<div><div><div>g</div><div>19</div><div>e'</div><div>7</div><div>h</div><div>11</div><div>i</div><div>13</div><div>k</div><div>11</div></div><div><div>dom. ped.</div><div>dom. ped.</div><div>(b material)</div><div>dom. ped.</div><div>(b material)</div></div></div> <div><div>Rit.-1</div></div>						
Phrase Design:													
Key/Cadence:	GM: IAC HC PAC			DM: (modal i) PAC IAC PAC			em: HC CM: PAC GM: IAC				IAC NC PAC PAC PA		
Measure:	1 8 14			22 34 40			46 65 71 81 93						

Mozart, 'Ah taci, ingiusto core' (operatic binary form, category 3b)

Large-Scale Design:	A1																A2																																																			
Tonal Design:	PTA (I)								STA (V)								STA (♭III)								STA (I)																																											
Formal Function:	Exp								Tr								Exp								Cl																																											
Ritornello Structure:	<div><div>Rit.-I</div><div>asymmetrical period</div></div>																																																																			
Phrase Design:	6	a	:	4	a	4	b	5	c	5	a	4	a	4	b'	5	c'	4	d	4	e	5	f	8	a	4	a	4	b'	5	c''	7	b	6	g	6																																
	8																																																																			
Key/Cadence:	AM: HC				HC				PAC				HC EM: HC				HC				PAC				PAC				CM: IAC				PAC				HC AM: HC				HC				PAC				HC				PAC				PA											
Measure:	1				5				9				13				17				21				25				29				33				37				41				48				52				56				60				67				73			

Appendix G.4: Timeline Diagrams – Anfossi

Anfossi, 'Non fugge il buon guerriero' (operatic binary form, category 3b)

Large-Scale Design:	A1																
Tonal Design:	PTA (I)				STA (V)												
Formal Function:	Exp		Cl		Tr			Cl									
Ritornello Structure:	Rit.-1								Rit.-2								
Phrase Design:	4 4	a	7	b	5	c	8	a	7	d	16	c'	5	c''	11	e	5
Key/Cadence:	CM:	PAC		HC		EC	PAC	PAC → GM: dom. pedal	THC			PAC		EC		PAC	PAC
Measure:	1		8		13		21	28				44		49		60	

Large-Scale Design:	A2																	
Tonal Design:	STA (mod.)				PTA (I)													
Formal Function:	Tr		Cl		Exp		Cl											
Ritornello Structure:	Rit.-3								Rit.-4									
Phrase Design:	f	14	g	4	a	7	d	16	h	6	c'	5	c''	5	ext.	7	b'	5
Key/Cadence:	dm: → am:		PAC → CM: HC			PAC		PAC	HC		PAC		PAC		PAC		PAC	PA
Measure:	65		79		83		90		106		112		117		122		129	

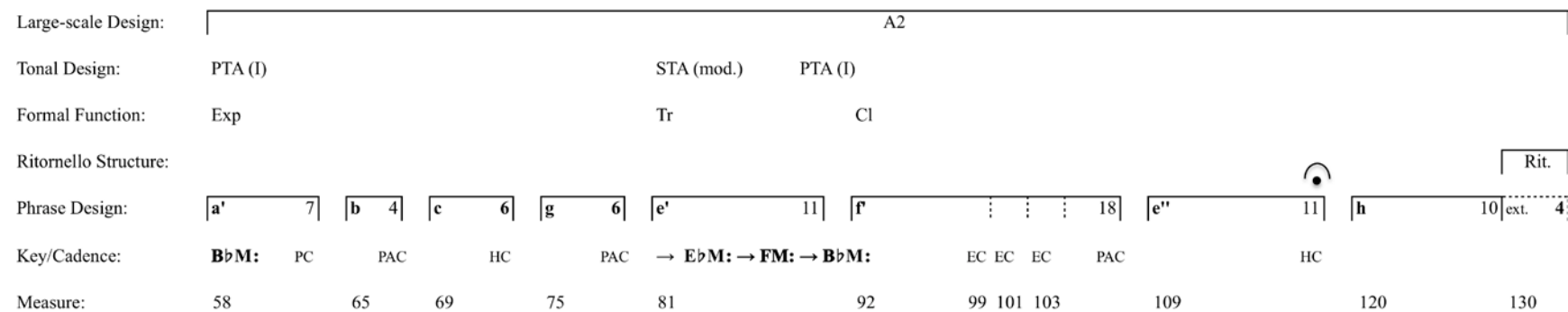
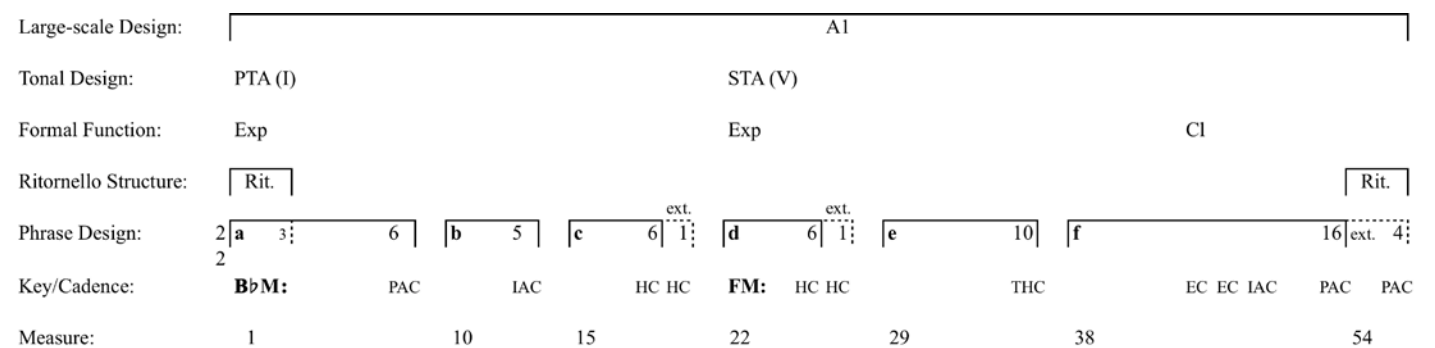
Anfossi, 'Son brillanti le Francese' (operatic binary form, category 3b)

Large-Scale Design:	A1																															
Tonal Design:	PTA (I)								STA (V)																							
Formal Function:	Exp				Exp			Tr		Exp				Cl																		
Ritornello Structure:	Rit. 1										Rit.-2																					
Phrase Design:	4 4	a	4	a'	4	b	5	c	6	a	4	a'	6	c'	4	link 2	d	3	d	3	e	6	b	4	c'	4	b'	4	c''	9	2	
Key/Cadence:	DM: PAC		HC		IAC		PAC		PAC		NC		PAC		AM: PAC		PAC		HC		IAC		PAC		IAC		PAC PAC					
Measure:	1		5		9		13		19		23		30		33		35		38		41		47		51		55		59		68	

Large-scale Design:	A2																							
Tonal Design:	STA				PTA (I)																			
Formal Function:	tr				Exp				Tr		Exp		Cl											
Ritornello Structure:														Rit.-3										
Phrase Design:	f	4	f	4	b''	3	c	4	d	4	d	6	e-exp	4	b	4	c'	8	b	4	c''	8	g	4
Key/Cadence:	em: PAC		DM: PAC		IAC		PAC		PAC		PAC		HC		PAC		PAC		IAC		PAC		PAC	
Measure:	70		74		78		81		85		89		95		99		103		111		115		123	

Appendix G.5: Timeline Diagrams – Gassmann

Gassmann, 'Ehi Signor, una parola' (operatic binary form, category 1a)



Gassmann, 'Ah furbetta malizio' (operatic binary form, category 1a)

Large-Scale Design:	A1											A2															
Tonal Design:	PTA (I)					STA (V)						PTA (I)					STA - PTA (I)										
Formal Function:	Exp											Tr	Exp		Tr	Cl											
Ritornello Structure:	Rit.-1											Rit.-2					Rit.-3										
Phrase Design:	6	a	8	b	8	a	8	b'	10	c	16	d	11	d'	6	b''	8	e	16	4							
Key/Cadence:	8	FM:	HC	PAC	HC	PAC	CM:	IAC	PAC	PAC	phrase mod.	FM:	HC	HC	gm:→ FM:	PAC	PAC										
Measure:	1	9	17	25	35	42	51	62	76	84	##																

Gassmann, 'Son un uomo docile' (operatic binary form, category 1b)

Large-Scale Design:	A1																						
Tonal Design:	PTA (I)									STA (V)													
Formal Function:	Exp									Tr						Cl							
Ritornello Structure:	<div> <div>Rit.-1</div> <div>parallel period</div> </div>										<div> <div>parallel period</div> </div>							<div> <div>Rit.-2</div> </div>					
Phrase Design:	2	a	4		a'	4	b	6		a	4		a'	4		c	8		d	12	ext.	3	
Key/Cadence:	EM:IAC			PAC			HC			IAC			PAC			HC			BM:		PAC		PAC
Measure:	1			5			8			15			19			23			31			43	

Large-Scale Design:	A2																						
Tonal Design:	PTA (I)																						
Formal Function:	Exp					Cl					Exp					Cl				Rit.-3			
Ritornello Structure:																							
Phrase Design:	[c 8]		[f 6 b 7]		[g 4 g' 4] parallel period				ext. 6		6 h 8		[i 12]		ext. 3								
Key/Cadence:	EM:		HC		PAC		HC		IAC		PAC		EC PAC		PAC		EC EC PAC		PA				
Measure:	46		54		59		66		70		74		80		88		100						

Gassmann, 'No, Signor, bene obbligato' (operatic binary form, category 2b)

Large-scale Design:	A1										A2													
Tonal Design:	PTA (I)					STA (V)					PTA (I)													
Formal Function:	Exp					Tr					Cl					Cl								
Ritornello Structure:	Rit.-1										Rit.-2													
Phrase Design:	4	a	2	8	b	9	c	6	d	9	ext.	3	e	4	b'	9	f	6	g	8	g'	9	ext.	2
Key/Cadence:	AM: PAC		PAC		HC		EM: HC		PAC		PAC		→AM: IAC		PAC		(acc. a+b) HC		HC		PAC		PAC	
Measure:	1		9		20		26		38		42		51		57		65		71		77		83	

Large-scale Design:	Coda									
Tonal Design:										
Formal Function:	Exp					Cl				
Ritornello Structure:						Rit.-4			Rit.-5	
Phrase Design:	6	h	6	i	10	j	8	k	8	ext. 4:
Key/Cadence:	HC		PAC		PAC		PAC		PAC	
Measure:	76		82		92		100		108	

Appendix G.6: Timeline Diagrams – Gazzaniga

Gazzaniga, 'Fra corni, trombi, e timpani' (operatic binary form, category 1a)

Large-scale Design:	A1										A2																									
Tonal Design:	PTA (I)					STA (V)					PTA (I)					STA (V)																				
Formal Function:	Exp					Tr					Cl					Exp					Cl															
Ritornello Structure:	Rit.										Rit.																									
Phrase Design:	4	a				12	b				10	a'				14	c				8	b'				6	ext.				6					
	4																					(b-end)														
Key/Cadence:	DM:		HC			PAC			HC			AM:		PAC			PAC			PAC			DM:		HC			PAC			PAC			PAC		
Measure:	1		13			23			37			45		51			57		71			80			85			99								

Gazzaniga, 'Non son cieco, non son matto' (operatic binary form, category 2b)

	A1	A2
Large-scale Design:		
Tonal Design:	PTA (I) STA (V)	PTA (I)
Formal Function:	Exp Tr	Tr Exp Cl
Ritornello Structure:		
Phrase Design:	4 a 7 b 12 c 11	d 5 a 7 b' 15 c' 11 4
Key/Cadence:	AM: AC → EM: HC PAC	→ AM: PAC PAC HC PAC
Measure:	1 7 19	30 34 40 55 66

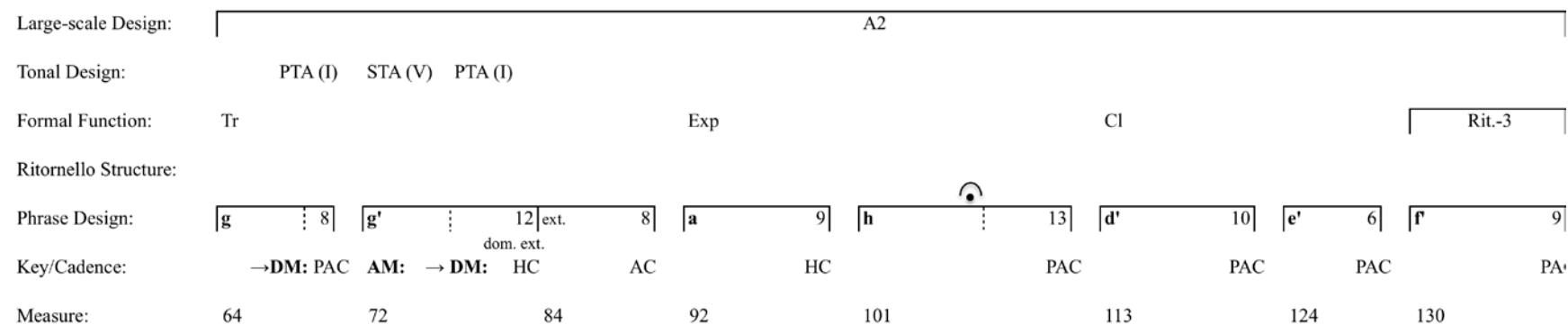
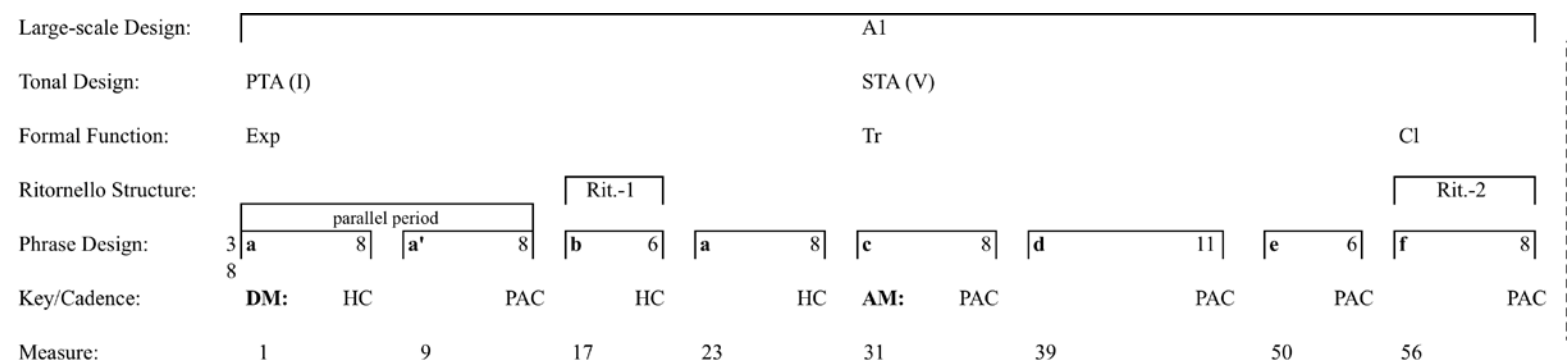
Gazzaniga, 'Voi mi tornate in seno' (operatic binary form, category 1b)

Large-scale Design:	A1													
Tonal Design:	PTA (I)							STA (V)						
Formal Function:	Exp							Tr			Cl			
Ritornello Structure:	Rit.													
Phrase Design:	2 4	a 6		b 6		a 6		c 8		d 9		ext. 4; 1		
Key/Cadence:	GM: PAC		HC		PAC		→ DM HC		PAC		PAC PAC			
Measure:	1	7		13		19		27		35		39 40		

Large-scale Design:	A2													
Tonal Design:	PTA (I)													
Formal Function:	Exp		Tr		Exp				Cl					
Ritornello Structure:	<div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><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Appendix G.7: Timeline Diagrams – Haydn

Haydn, 'Questa mano e questo cuore' (operatic binary form, category 2b)



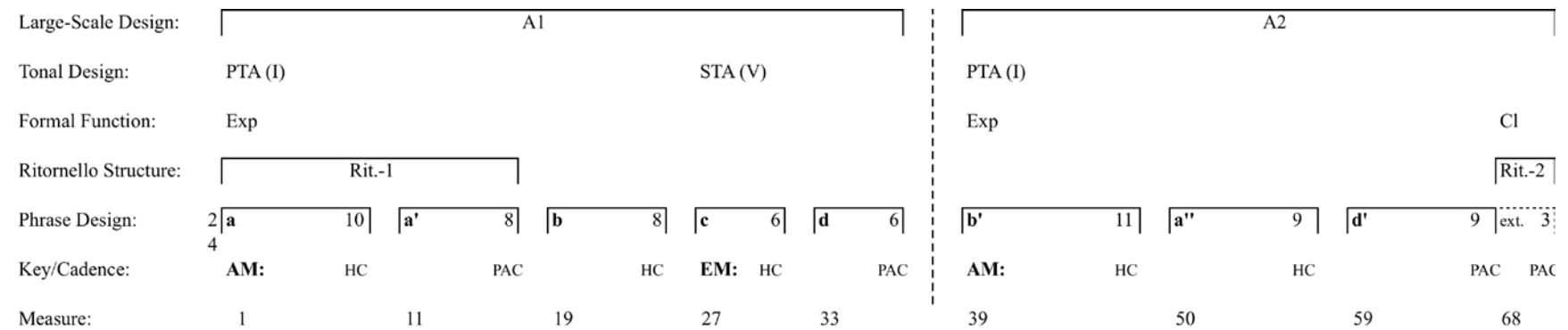
Haydn, 'Vi cerca il fratello' (operatic binary form, category 3b)

Large-Scale Design:	A1									
Tonal Design:	PTA (I)		STA (V)							
Formal Function:	Exp				Cl		Exp		Cl	
Ritornello Structure:	Rit.-1									
Phrase Design:	2[a 7]		[a' 9]		6[b 10]		[c 12]		[d 4]	
Key/Cadence:	AM: PAC		EM: HC		PAC		EC PAC		IAC	
Measure:	1		8		17		27		39	

Large-Scale Design:	A2																	
Tonal Design:	PTA (I)		STA (IV)		PTA (I)													
Formal Function:	Tr				Exp				Cl									
Ritornello Structure:											Rit.-2							
Phrase Design:	[e : : 32]				[f : : 15]		[g : : 12]		[c' : : 8]		[d'' : : 4]	[c' : : 8]	[ext. : : 4]					
Key/Cadence:	→ AM:		→ DM:		PAC		(b material) → AM:		PAC		PAC		PAC	PAC	PAC	PAC		
Measure:	63				95				112				124		132		136	144

Appendix G.8: Timeline Diagrams – Paisiello

Paisiello, 'D'una sposa meschinella' (operatic binary form, category 1a)



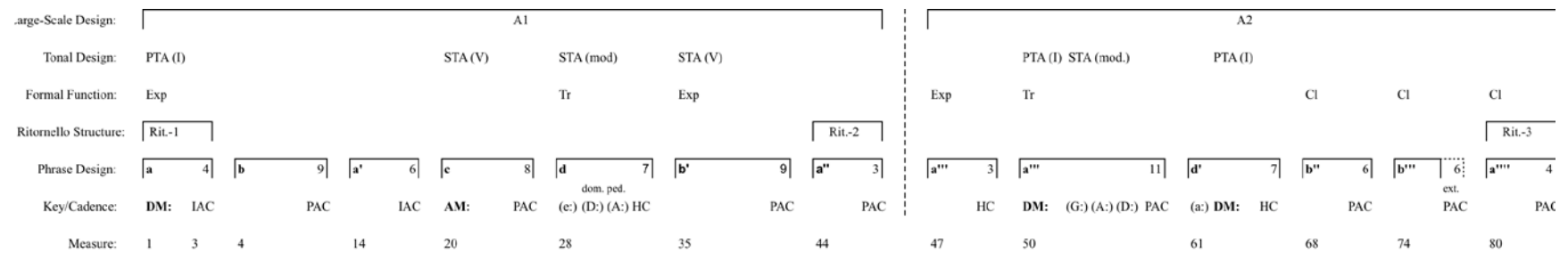
Paisiello, 'Brutta cosa, che sarebbe' (operatic binary form, category 1b)

Large-Scale Design:	A1																		
Tonal Design:	PTA (I)						STA (V)												
Formal Function:	Exp						Tr												
Phrase Relationship:	Rit.-1																		
Phrase Design:	4	a		6	b		13	a		6	b'		4	c		12	d		6
Key/Cadence:	4	DM:		NC	PAC		NC	PAC		→ AM		HC	PAC						
Measure:	1	7		20		26		30		37		42							

Large-Scale Design:	A2												
Tonal Design:	PTA (I)												
Formal Function:	Exp			Tr						Cl			
Ritornello Structure:													Rit.-2
Phrase Design:	e 16		b' 4	f 4	g 11			e 21		ext. 5			
Key/Cadence:	DM: PAC		PAC	PAC	PAC			PAC		PAC		PAC	
Measure:	48		64	68	72	76	83				104		

Appendix G.9: Timeline Diagrams – Piccinni

Piccinni, 'Non comoda all'amante' (operatic binary form, category 2a)



Piccinni, 'So che fedel m'adora' (operatic binary form, category 2b)

LgScale Design:	A1							A2				B										
Tonal Design:	PTA (I)			STA (V)				PTA (I)			STA (rel. min.)											
Formal Function:	Exp			Cl				Tr	Exp		Cl	Tr										
Ritornello Structure:	Rit.-1									Fine Rit.-3		D.S.										
Phrase Design:	a	4	b	7	a	5	a'	#	c	7	b'	2	d	5	a''	#	c'	8	b''	3	c''	6
Key/Cadence:	AM: PAC		AC	AC	EM:	HC	PAC	PAC	EM:AM: PAC		HC	PAC	AC	EM: c#m: AC								
Measure:	1	5	12	17	28	34	37	41	53	61	64											

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